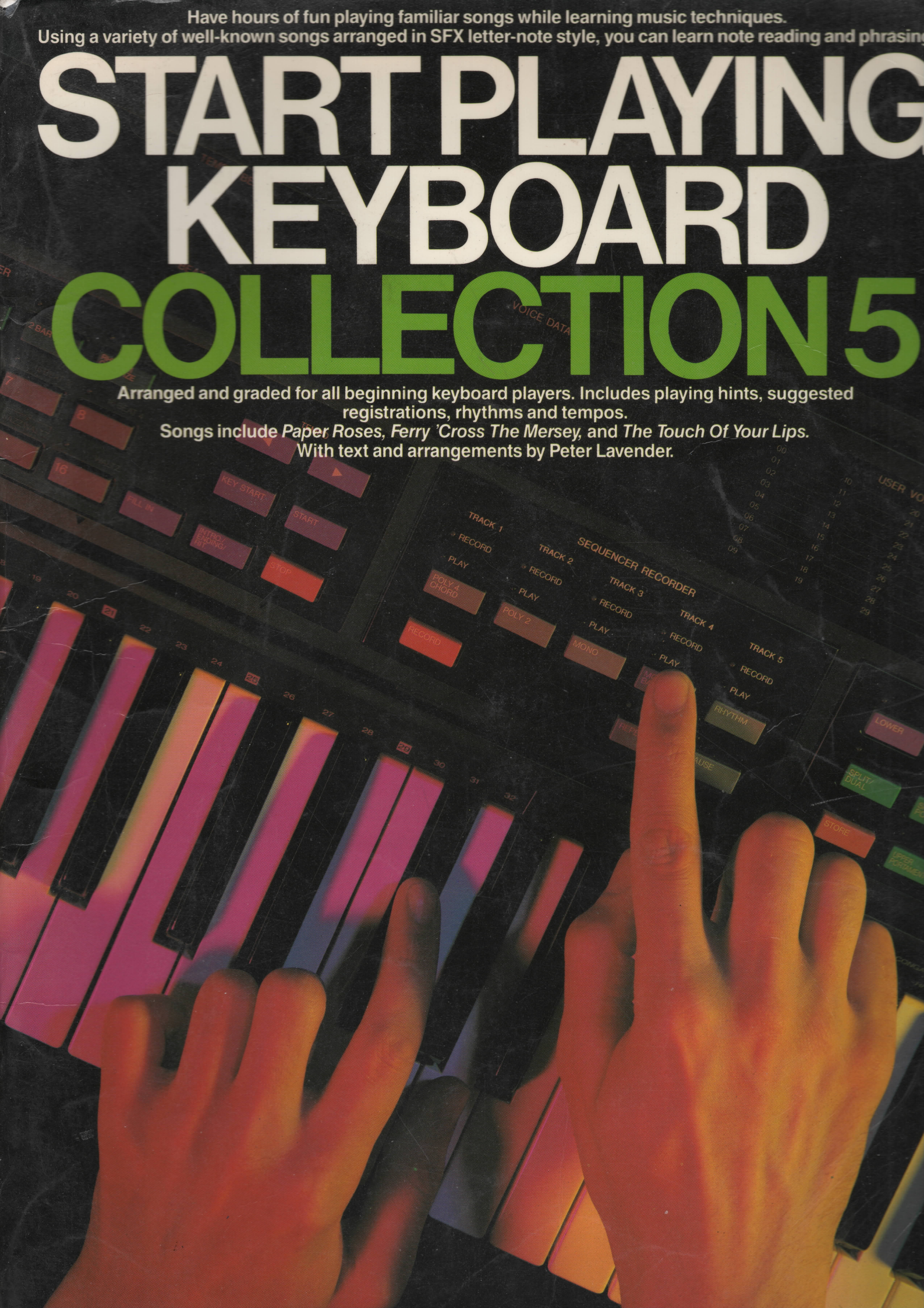
Have hours of fun playing familiar songs while learning music techniques.
Using a variety of well-known songs arranged in SFX letter-note style, you can learn note reading and phrasin

START PLAYING KEYBOARD COLLECTION 5

Arranged and graded for all beginning keyboard players. Includes playing hints, suggested registrations, rhythms and tempos.
Songs include *Paper Roses, Ferry 'Cross The Mersey,* and *The Touch Of Your Lips.*
With text and arrangements by Peter Lavender.



With text and arrangements by Peter Lavender.

START PLAYING KEYBOARD COLLECTION 5

A Garden In The Rain 20
Come Fly With Me 44
Ferry 'Cross The Mersey 40
Lullaby 4
More Than You Know 26
O Sole Mio 17
One Morning In May 14
Paper Roses 12
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Unchained Melody 23

The ABC Of SFX Music 2
Master Chord Chart 48

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Designed by Pearce Marchbank Studio
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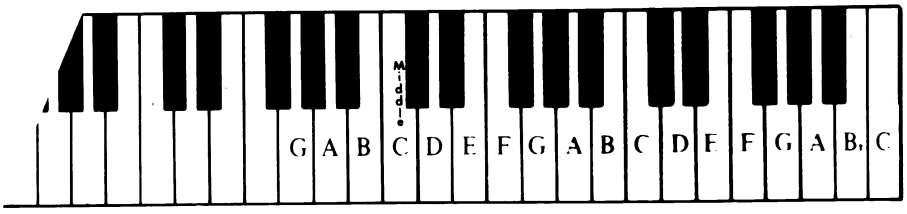
The ABC of SFX Music

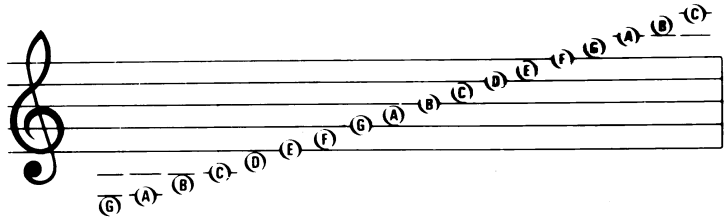
In SFX music, the melody is clearly written in large lettered notes. Each note can easily be located on your keyboard and then played with the right hand.

The songs in SFX music books are all written in the following keyboard range. The symbol at the beginning of the music staff is the treble clef, indicating the notes are played with the right hand:

The Keyboard

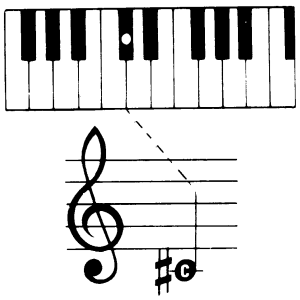


The Music Staff

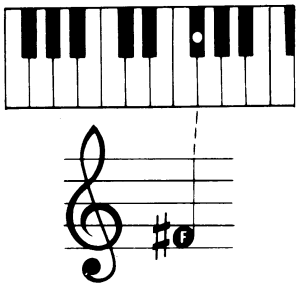


The Sharp Sign (♯) will sometimes appear before a music note. Simply play the *black key* to the *right* of the *white key:*

Example: C♯

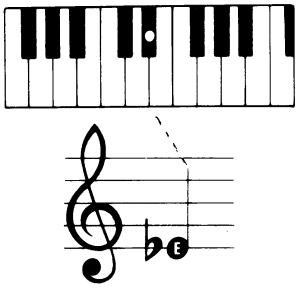


Example: F♯

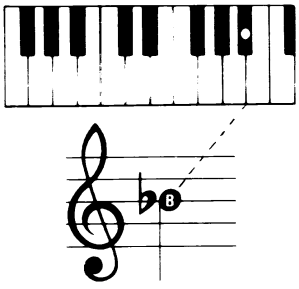


The Flat Sign (♭) placed before a note tells you to play the *black key* that lies to the *left* of the *white key:*

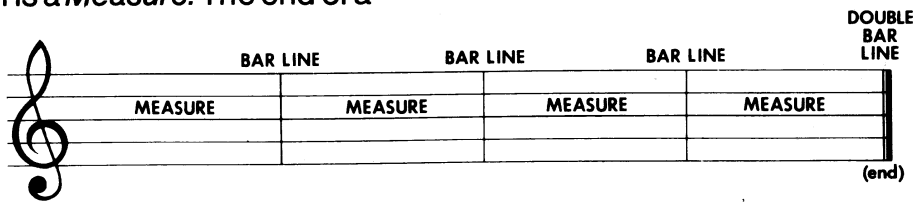
Example: E♭



Example: B♭



The Music Staff is divided into equal sections by vertical lines called *Bar Lines.* Each section is a *Measure.* The end of a piece of music is marked by a double bar line.

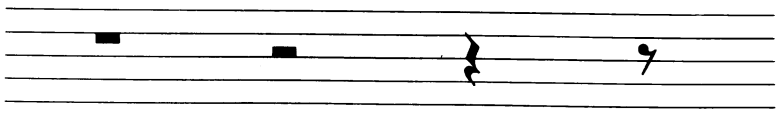


All music is played in time to a *beat.* The six types of notes most often used in SFX music all have a *time value* that relates to the beat:

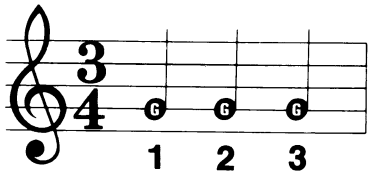
Whole note	Dotted half note	Half note	Dotted quarter note	Quarter note	Eighth note
4 Beats	3 Beats	2 Beats	1½ Beats	1 Beat	½ Beat

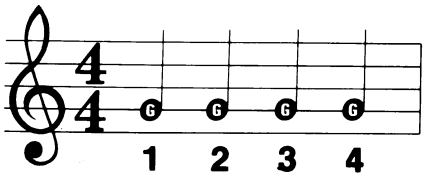
The Rest is a silent break in the music. The symbols are written in the staff, and like music notes, rests each have a time value:

Whole rest (4 Beats)	Half rest (2 Beats)	Quarter rest (1 Beat)	Eighth rest (½ Beat)



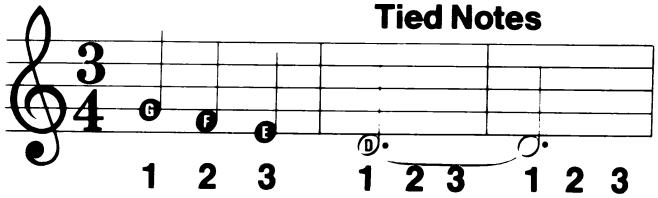
The Time Signature comprises two numbers at the beginning of the music, after the treble clef sign. The top number shows the amount of beats in each measure. The bottom number indicates the type of note that will receive *one* beat. These are the most popular time signatures. The lower number 4 represents the quarter note:



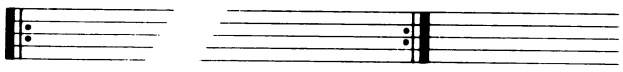


The Tie is a curved line that connects two consecutive notes on the same line or in the same space in the staff. When a tie appears in the music, play the first note and sustain the sound for the *total* time value of the two notes:

Tied Notes

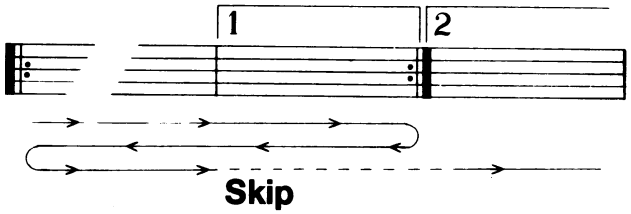


Repeat Signs are two dots alongside double bar lines. They indicate that all the music in between the pairs of repeat signs is to be played through again:



Quite often there will only be one repeat sign at the end of a passage of music. The repeat is then made from the very beginning:

Double Endings are sections of music with staff repeat signs. 1st and 2nd time brackets above the staff indicate where a short 'skip' is to be made in the music after the repeat has been played:



Left Hand Keyboard Accompaniment. SFX music has Major and Minor chords clearly written above the staff. The optional 'seventh' type of chord is shown with the 7 outside the chord frame:

Your keyboard Owner's Manual will explain how these chords are played with your left hand.

Conventional (Fingered) Chords can also be used. **The SFX Master Chord Chart** in this book shows the most practical chord positions for this type of left hand accompaniment.

Right Hand Fingering
Always use recommended fingering when indicated in SFX music.

Lullaby

Composed by Johannes Brahms

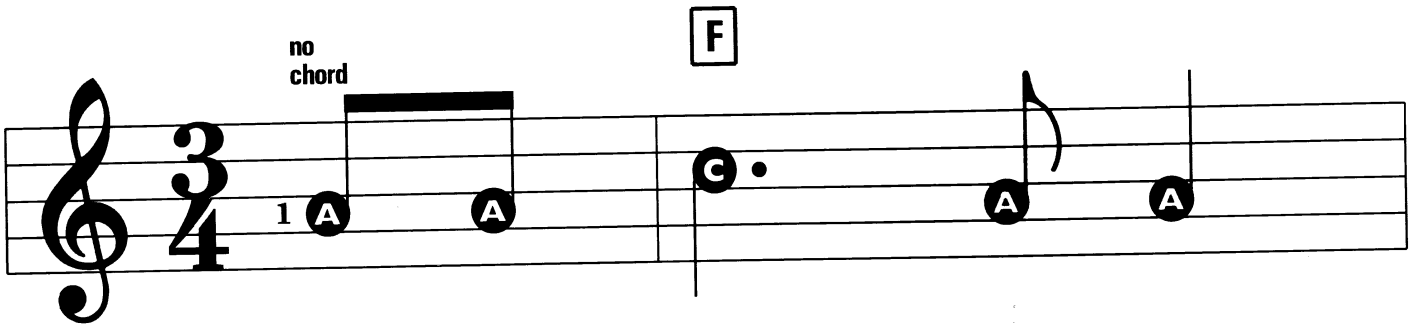
Suggested Registration: Clarinet or Strings

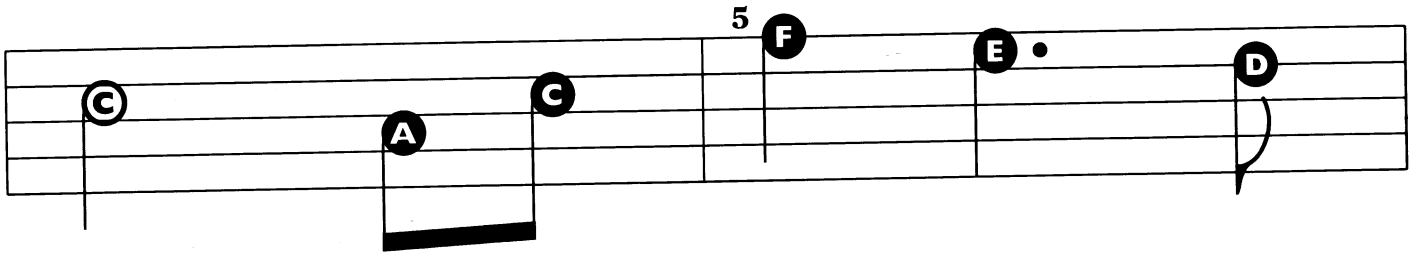
Rhythm: Waltz

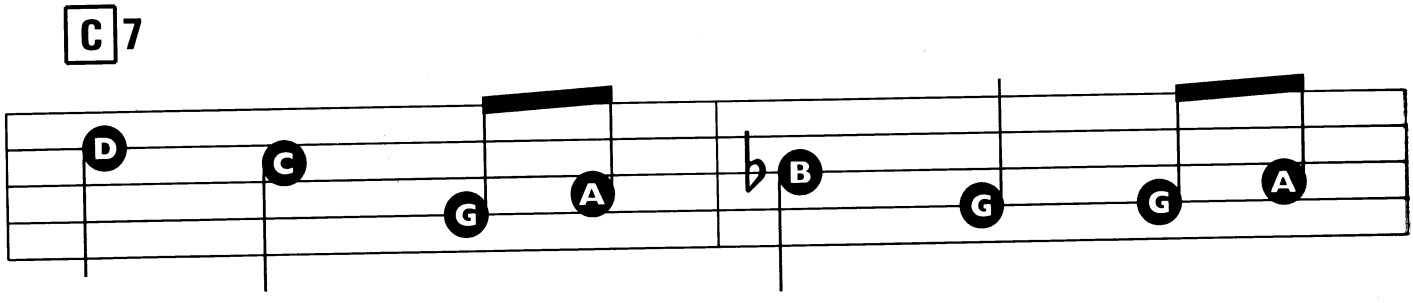
Tempo: Medium Slow

Technique: Dotted quarter notes

Flats. ♭







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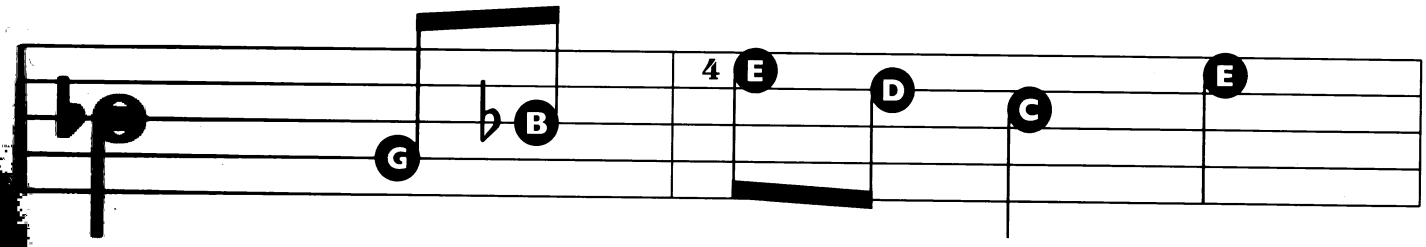
4
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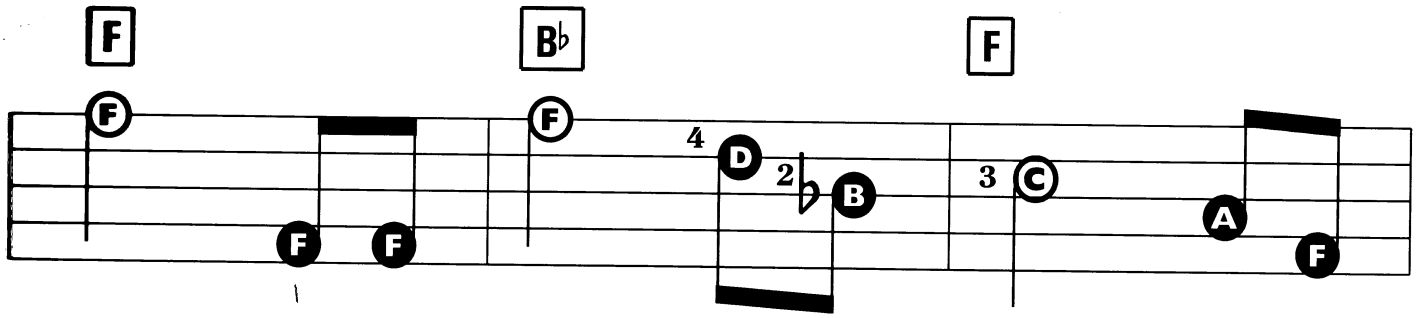
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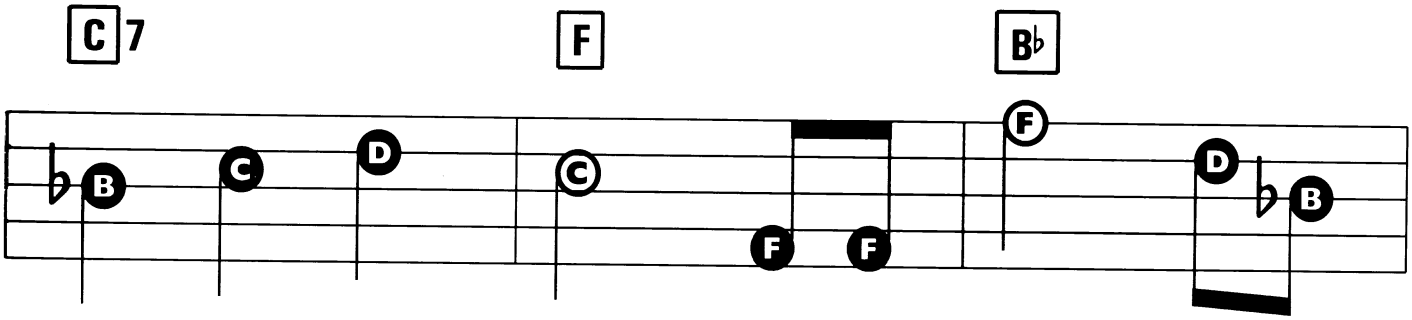
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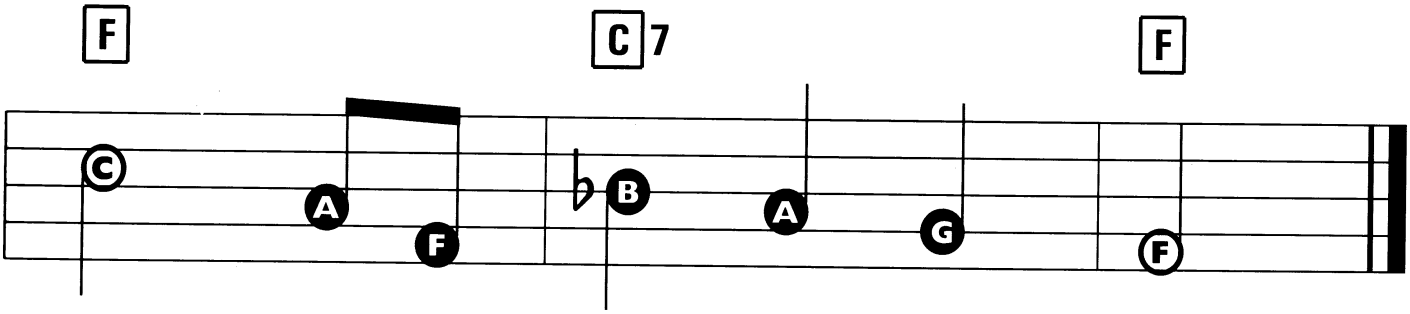

F
C7
F
C
A
F
B
A
G
F

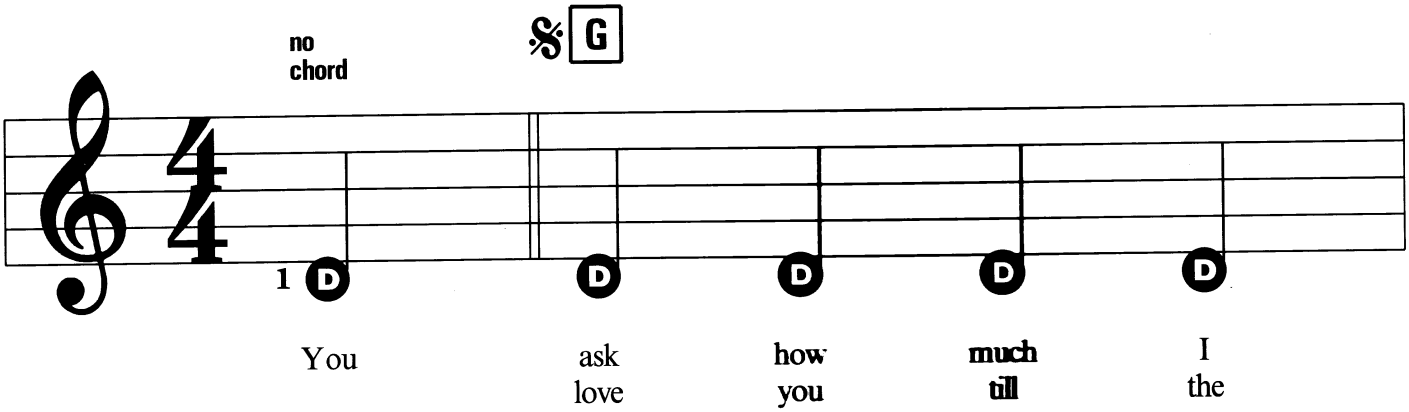
The Twelfth Of Never

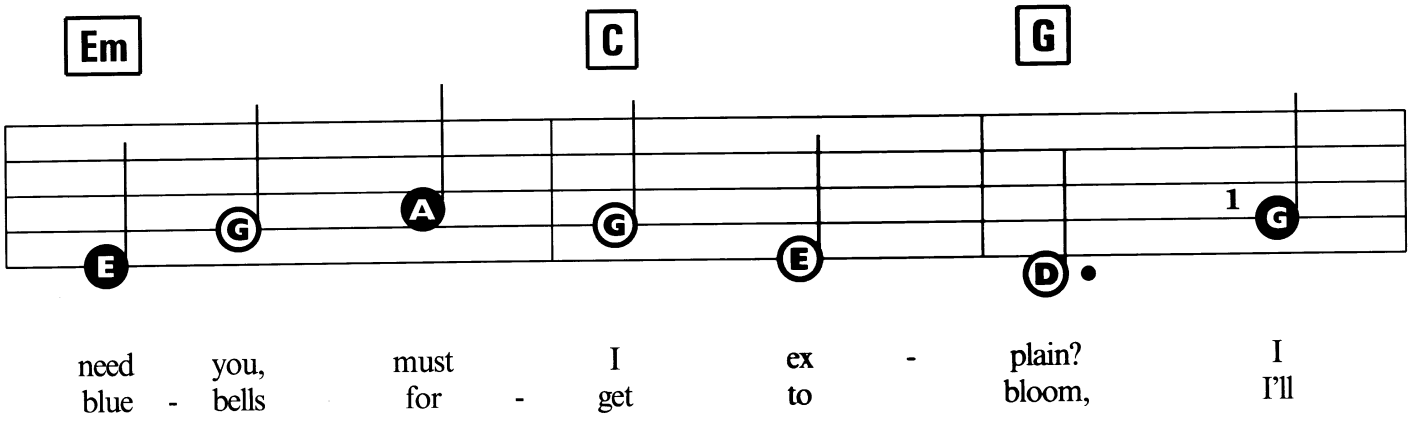
Words by Paul Francis Webster
Music by Jerry Livingston

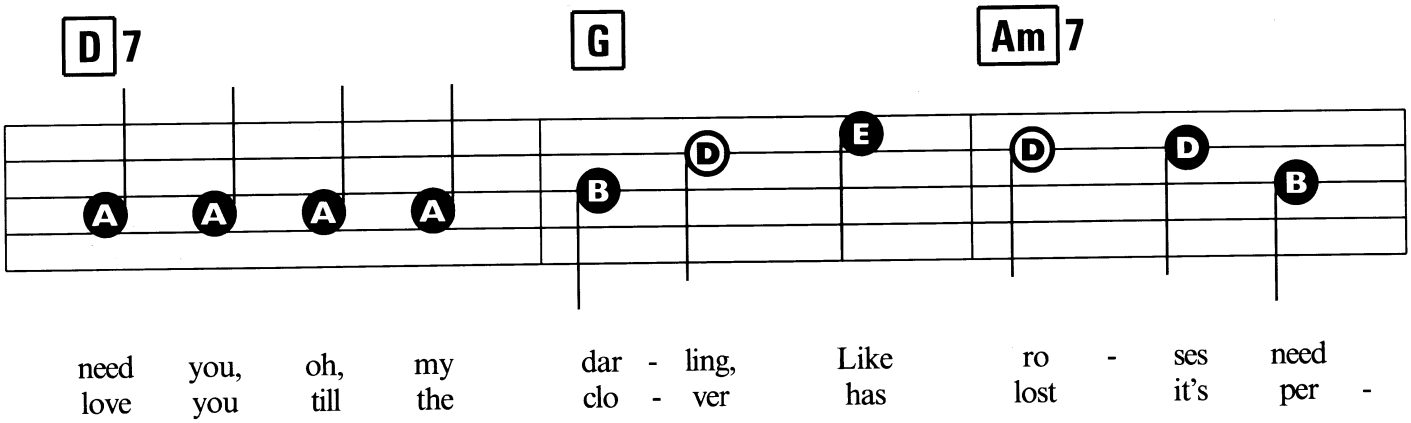
Suggested Registration: Acoustic Guitar or Harmonica **Techniques:** D.S. al Coda sequence

Rhythm: Rock (8 beat) or Latin

Tempo: Medium







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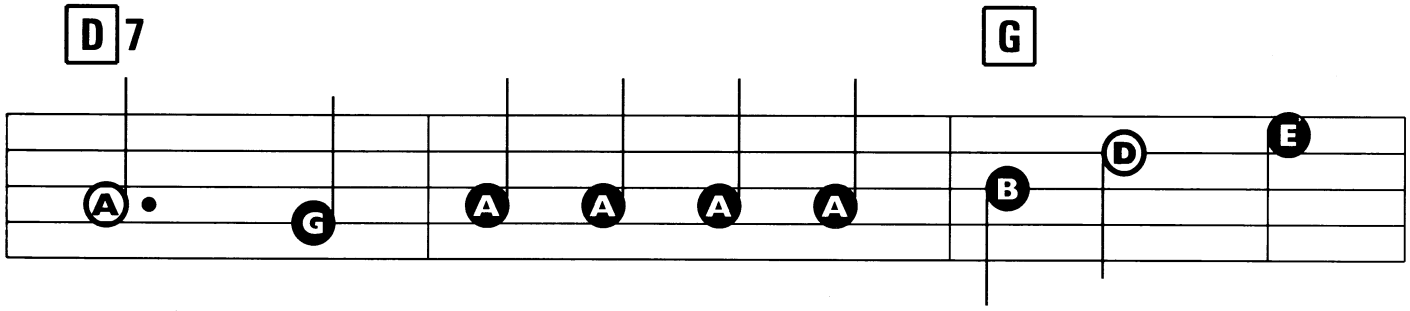
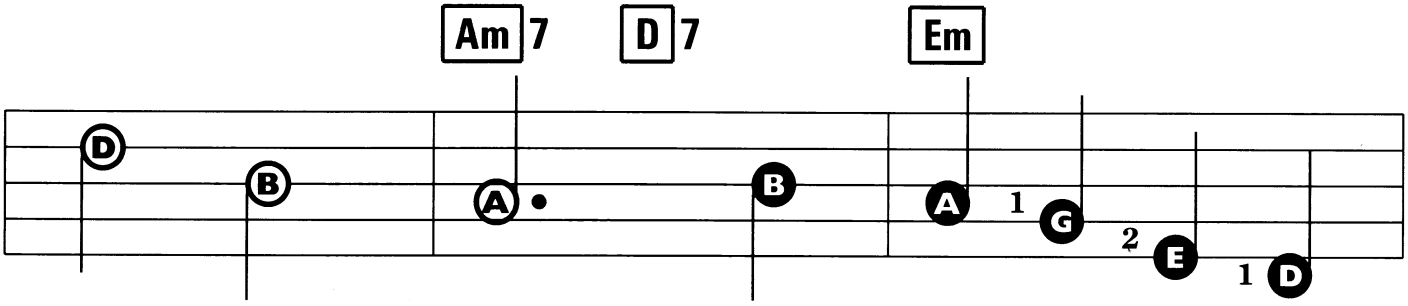
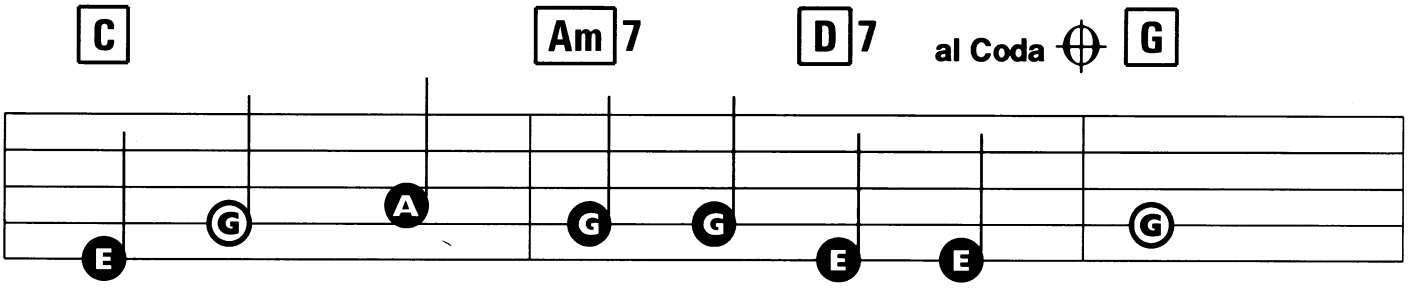


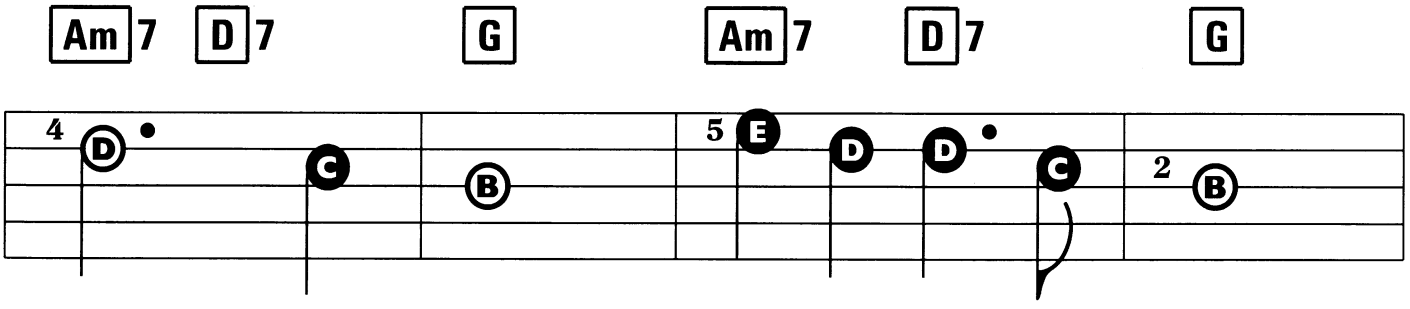
rain. You ask how long I'll love you, I'll
fume. I'll love you till the po - ets run



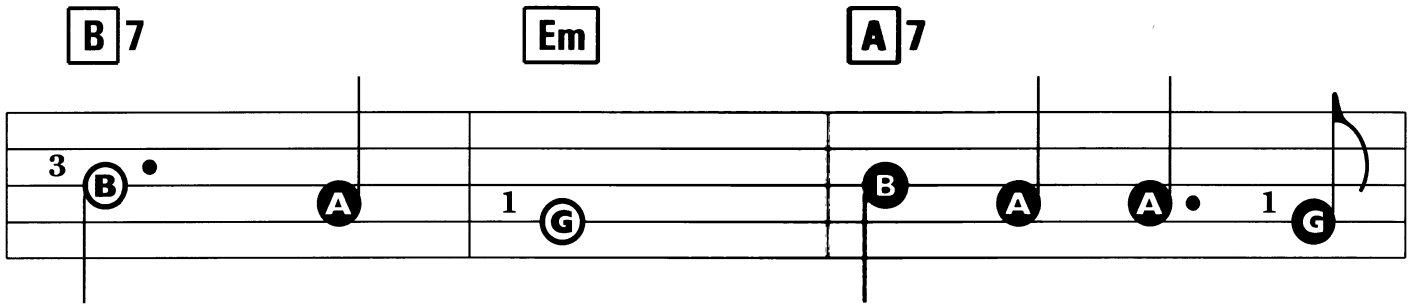
tell you true, Un - til The Twelfth Of
out of rhyme, Un - til The Twelfth Of



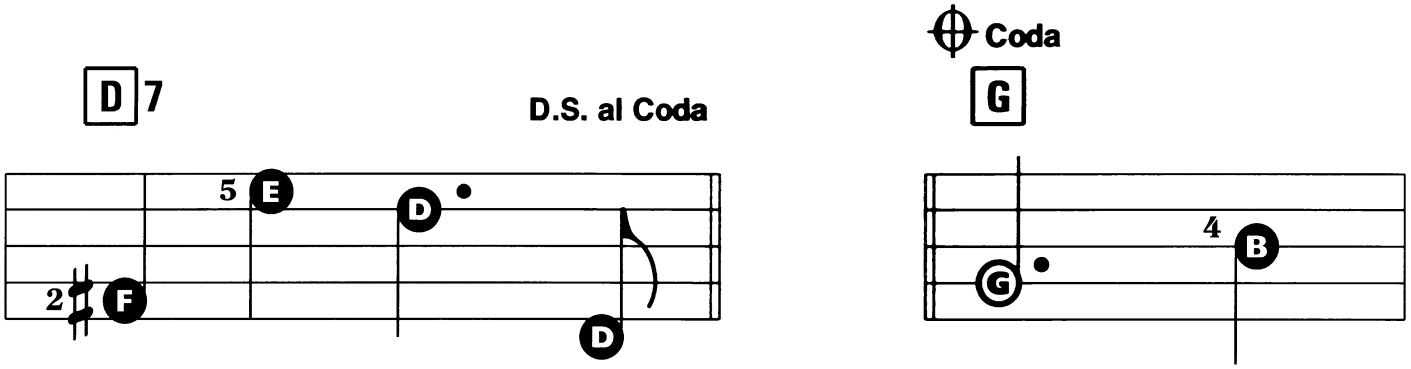
Nev - er, I'll still be lov - ing you.
Nev - er, And that's a long, long



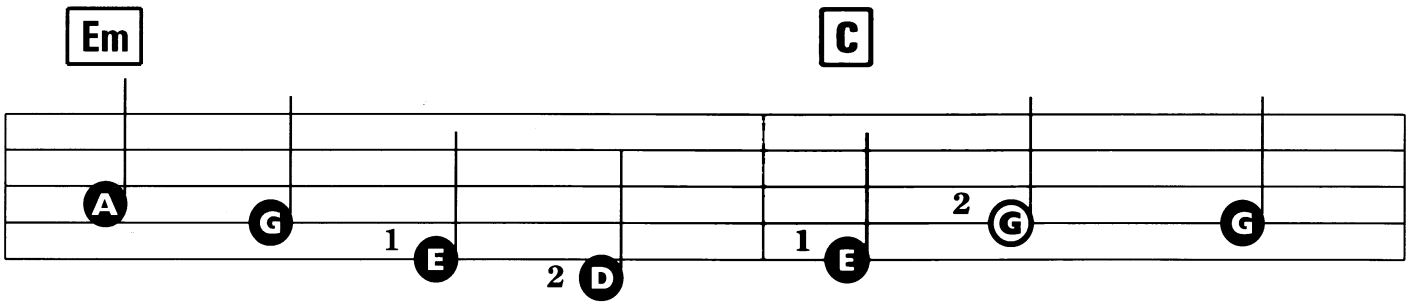
Hold me close, nev - er let me go;



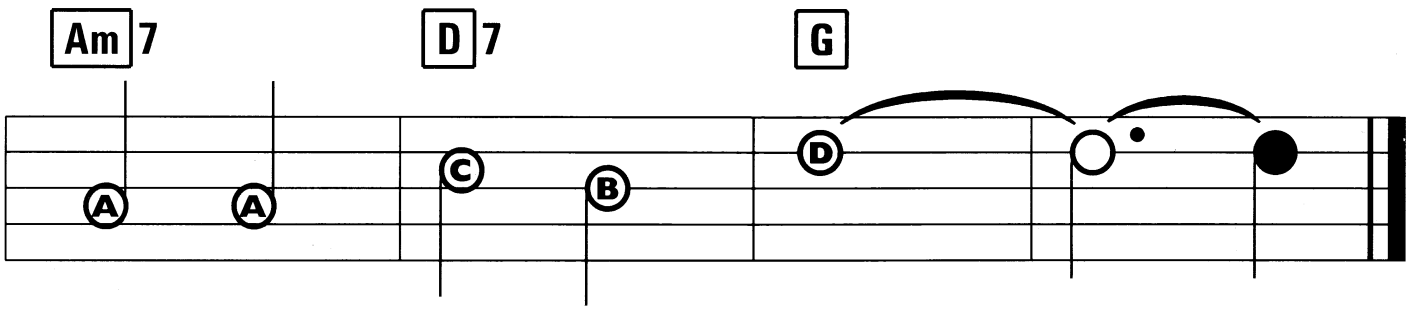
Hold me close, melt my heart like



A - pril snow. I'll time: Un -



til The Twelfth Of Nev - er, And



that's a long, long time. _____

Serenade from Millions D'Arlequin

Composed by Riccardo Drigo

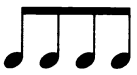
Suggested Registration: Strings or Flute

Rhythm: Waltz

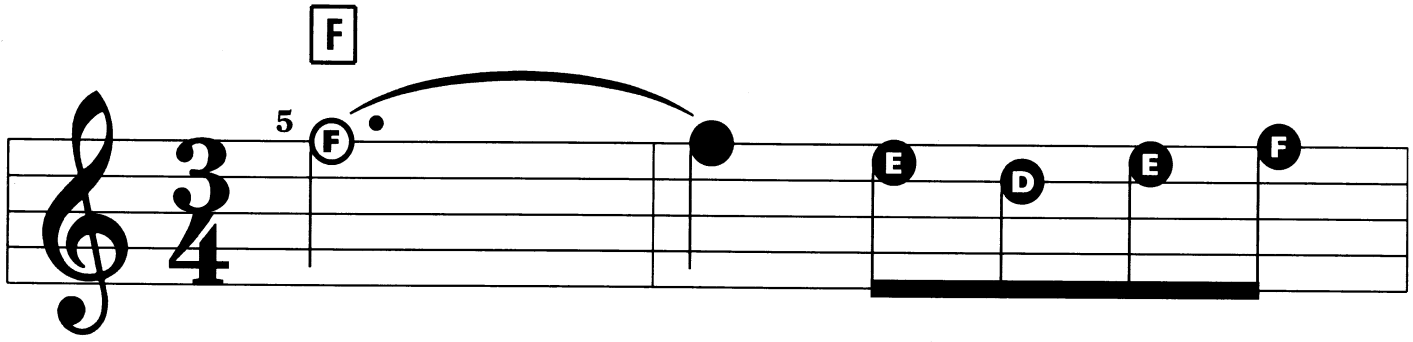
Tempo: Medium

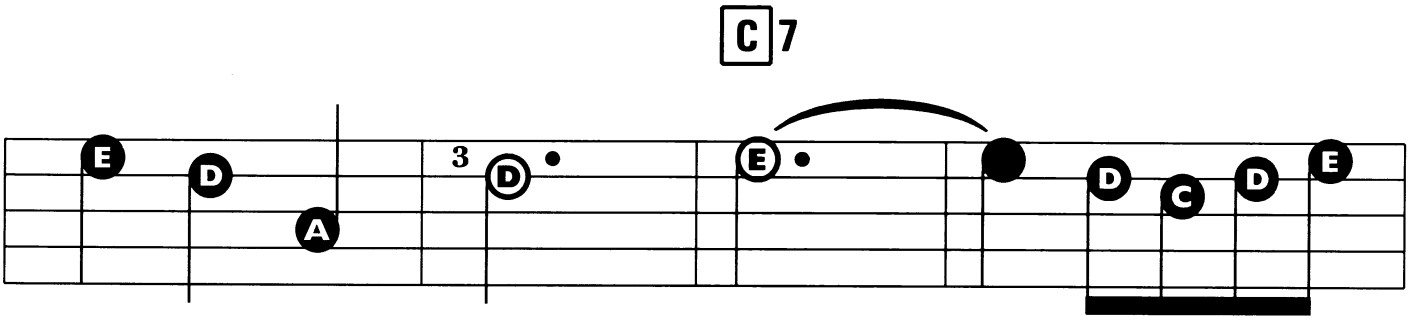
Technique: Notes tied across measures

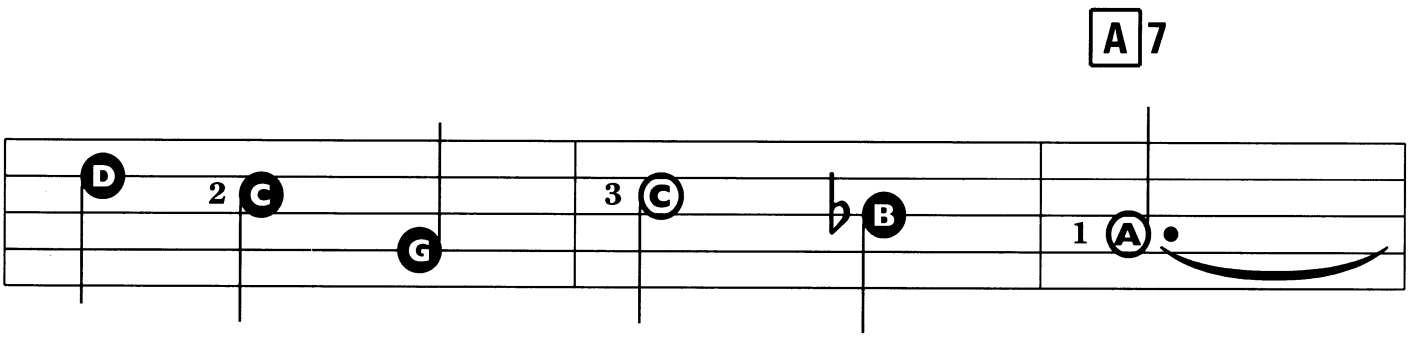
Eighth note phrases



Sharps and Flats. ♯♭







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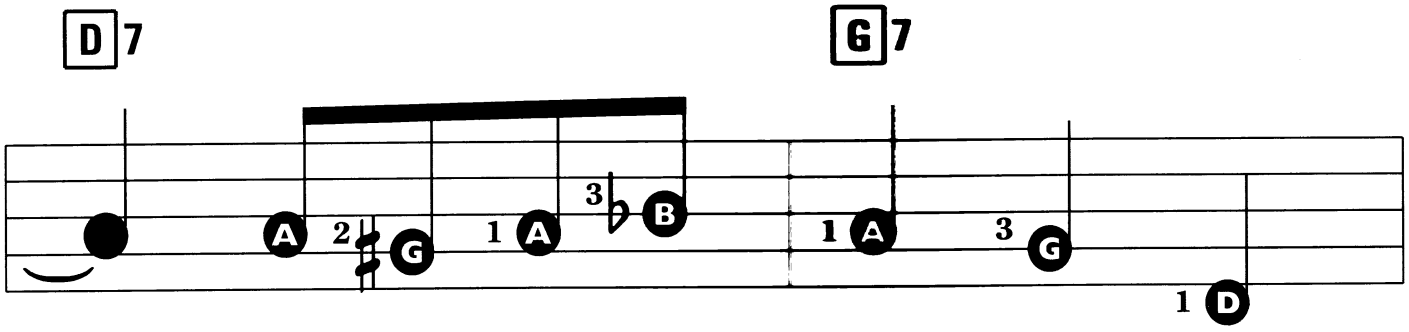
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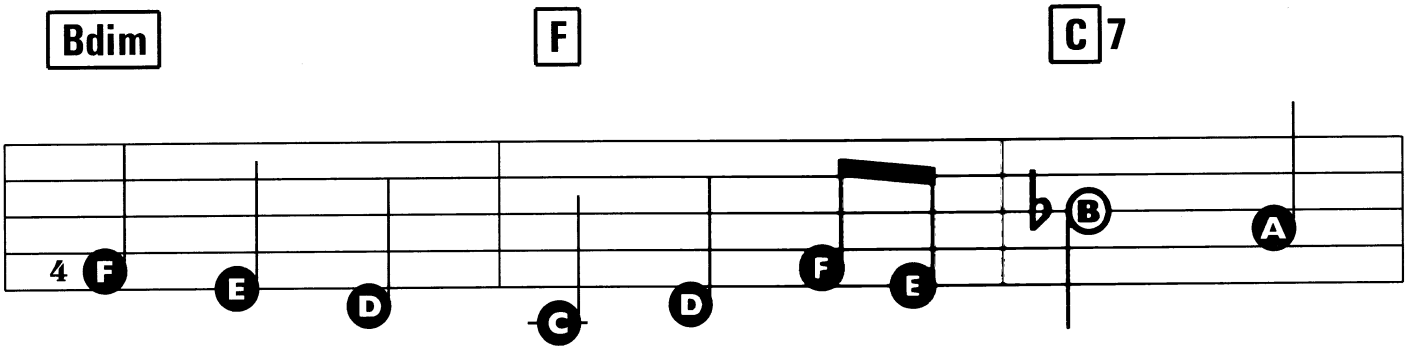
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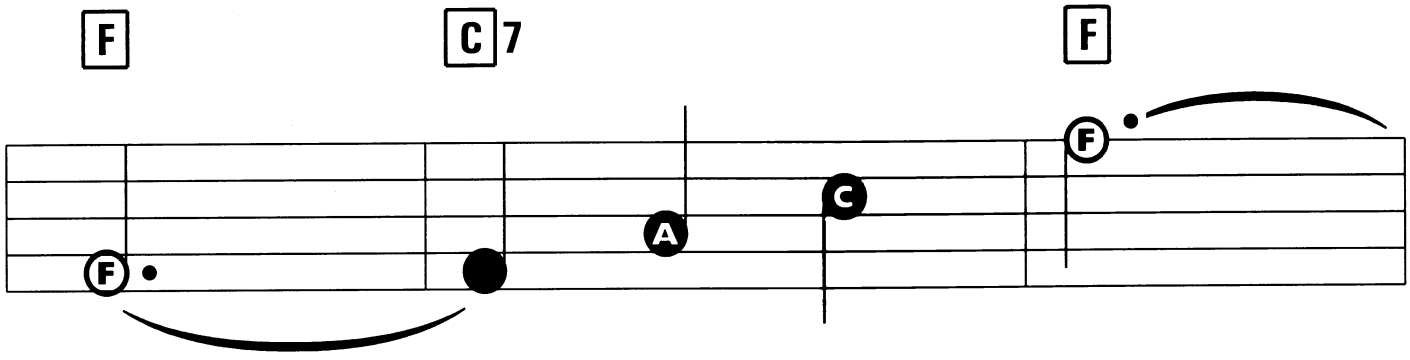
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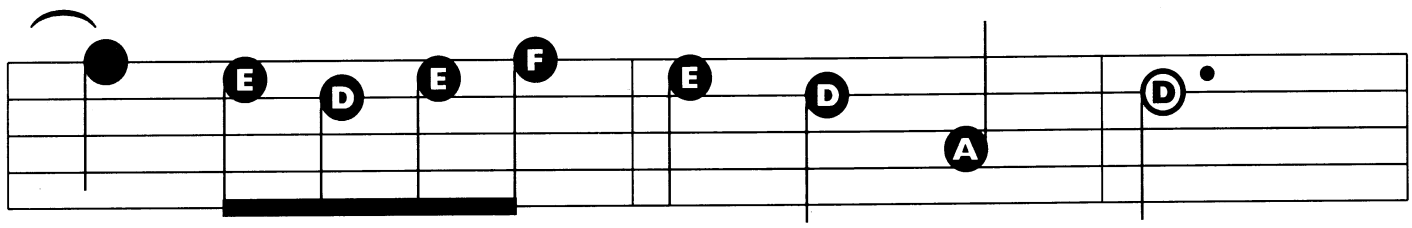
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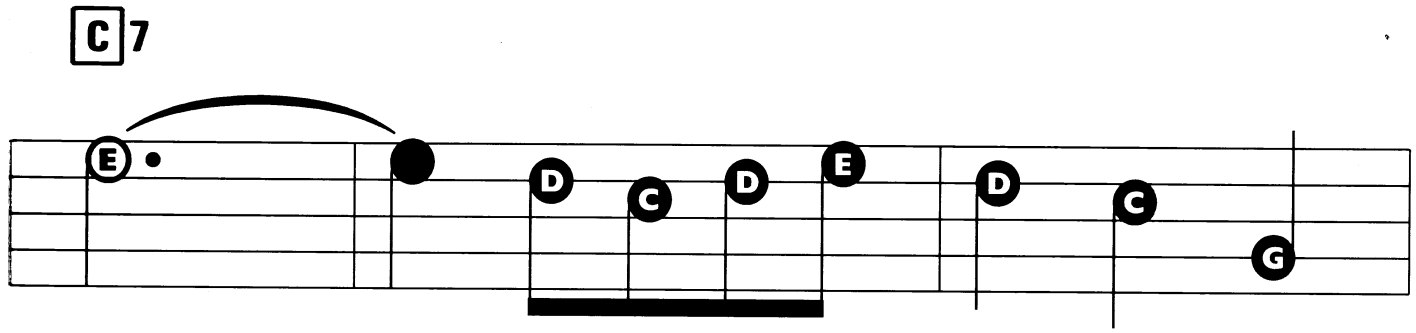
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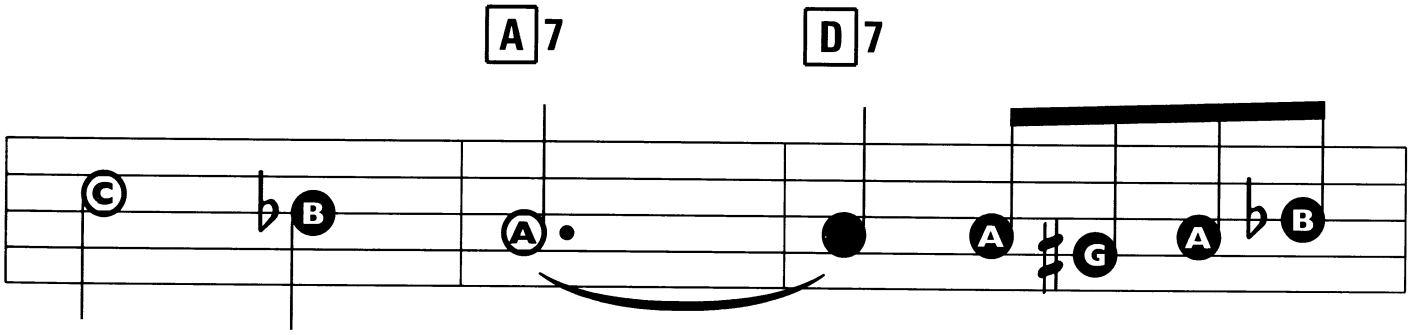
A7
D7
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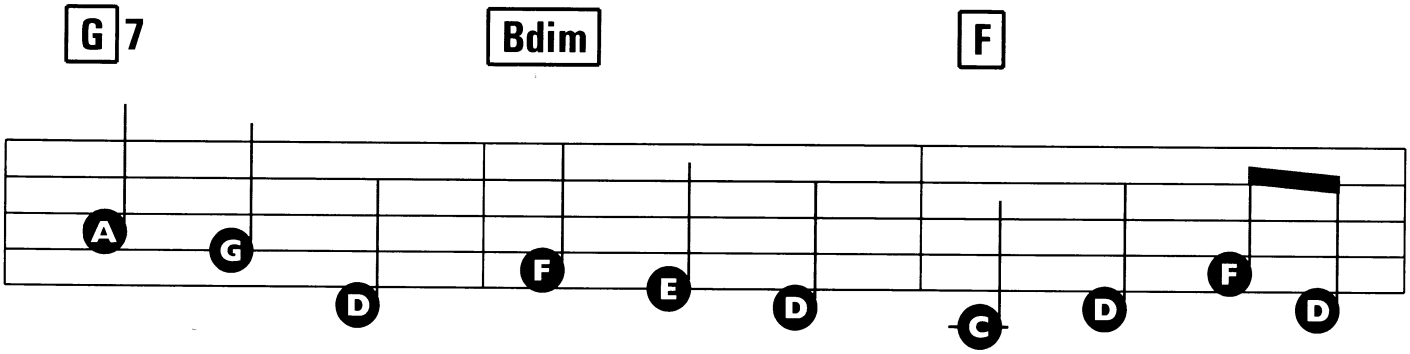
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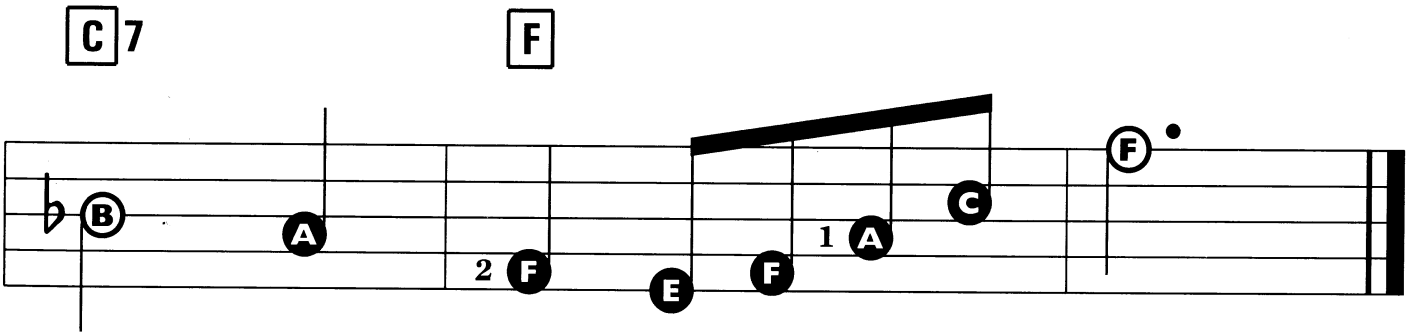
C7
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B
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2
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E
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1
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C
F

Paper Roses

Words by Janice Torre
Music by Fred Spielman

Suggested Registration: Acoustic Guitar or Piano

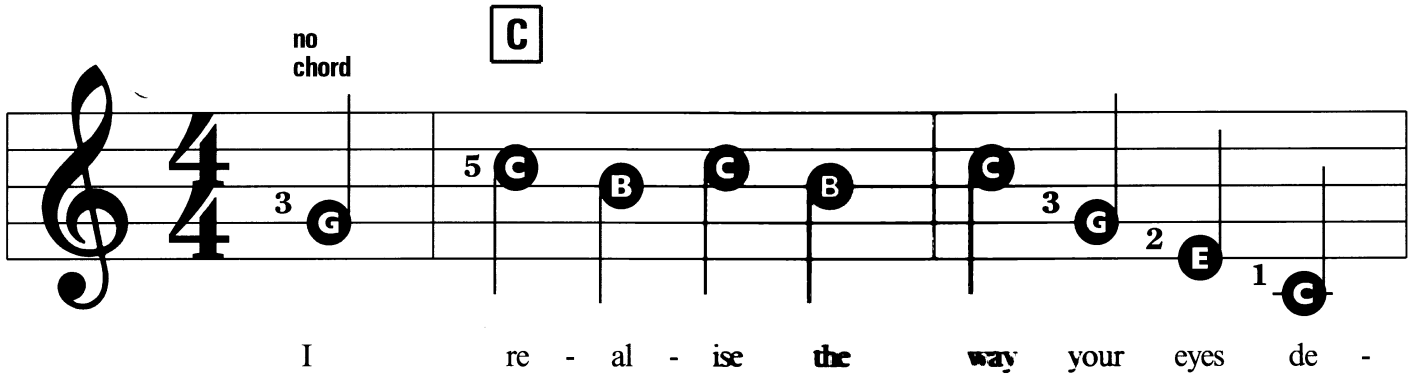
Rhythm: Swing

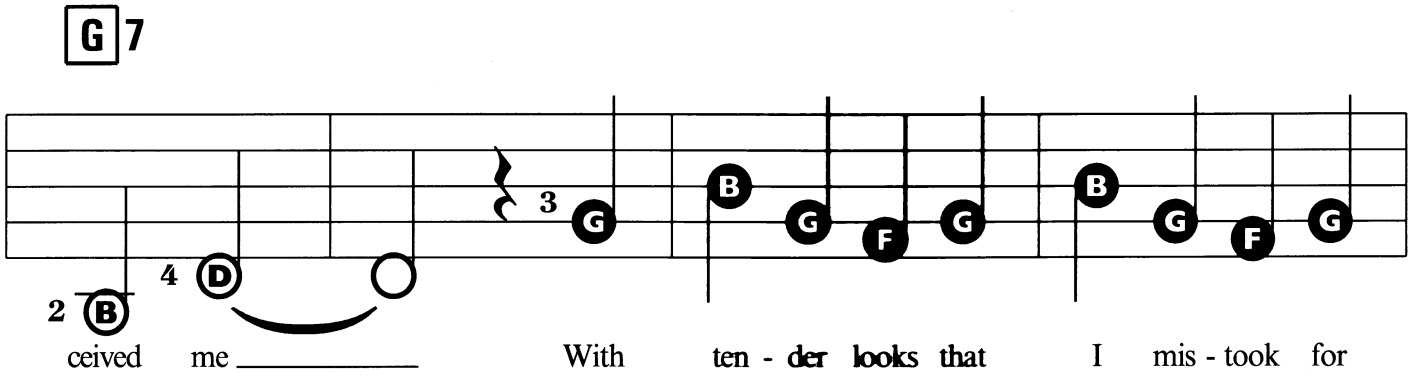
Tempo: Medium Fast

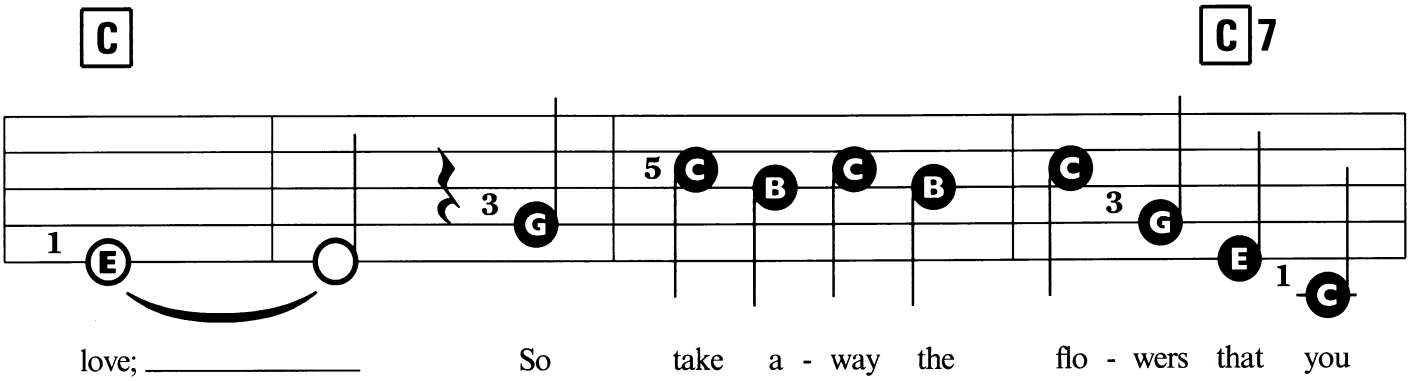
Techniques: Tied notes

Dotted quarter notes

Repeat Section on Chorus







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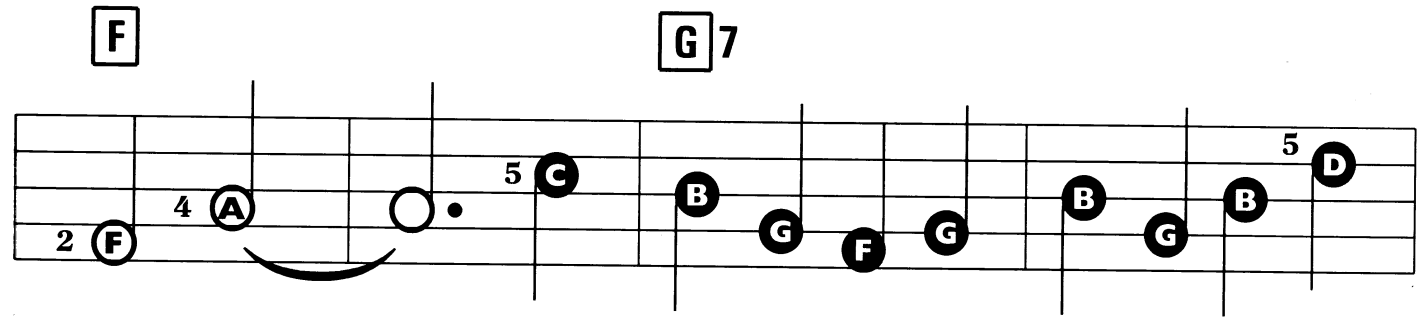
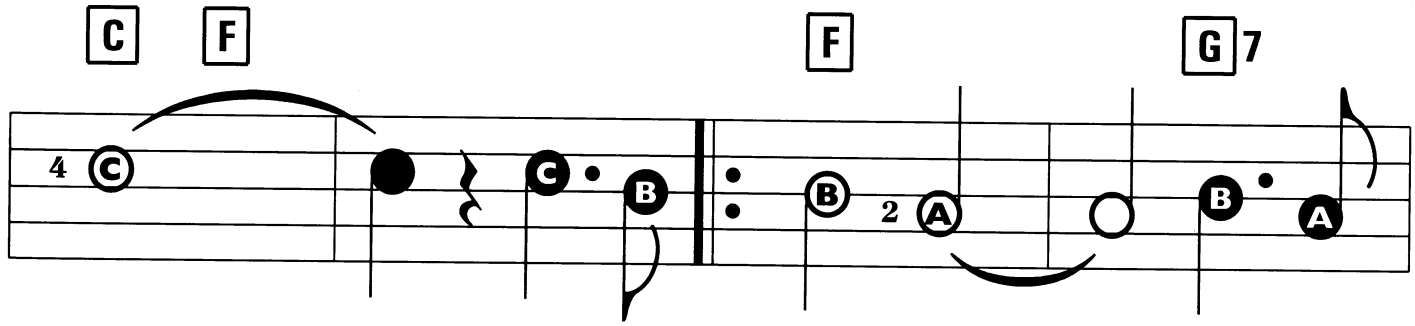
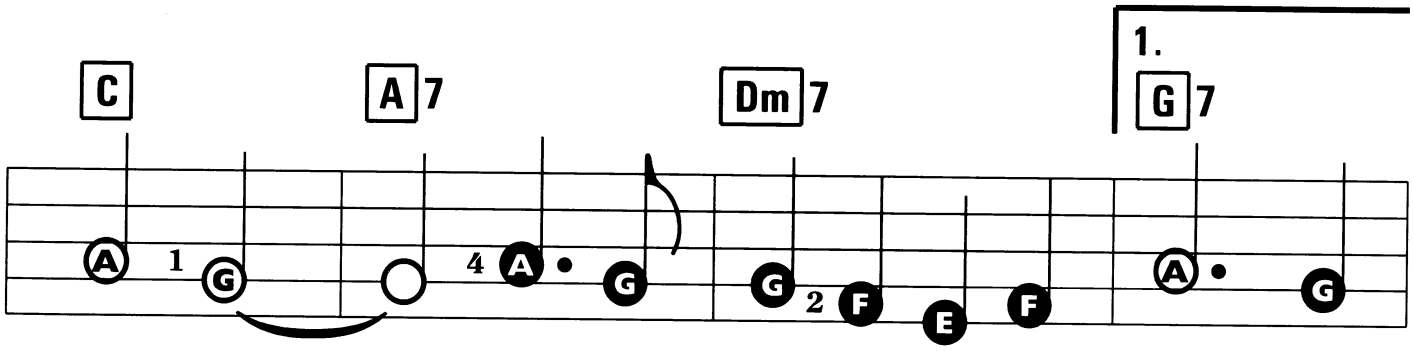


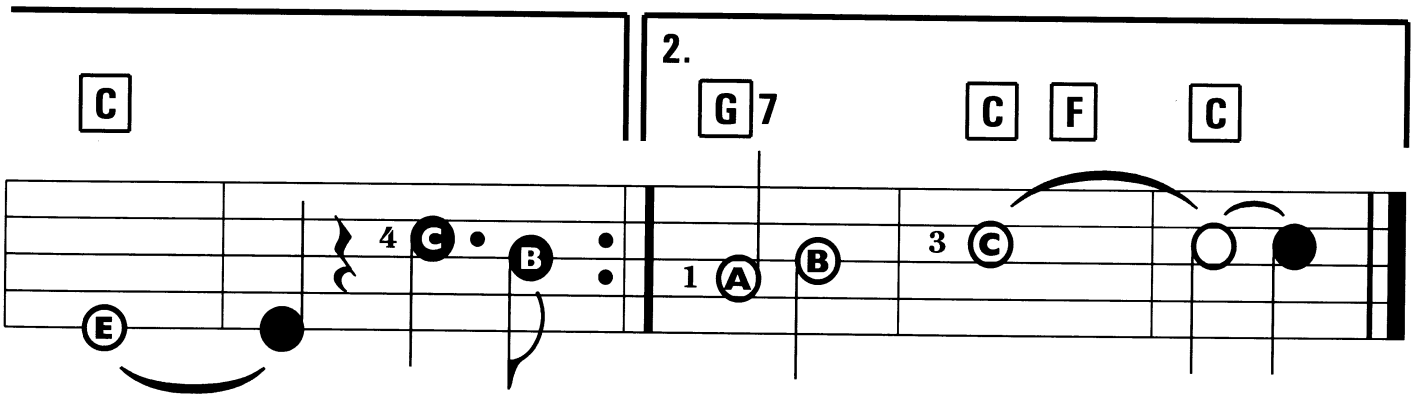
gave me _____ And send the kind that you re - mind me



of. _____ Pa - per Ro - ses, _____ Pa - per
on - ly _____ im - i -



Ro - ses, _____ Oh, how real those ro - ses seem to
ta - tion _____ Like your im - i - ta - tion



be! _____ But they're love for me. _____

One Morning In May

Words by Mitchell Parish
Music by Hoagy Carmichael

Suggested Registration: Jazz Organ or Woodwind Ens.

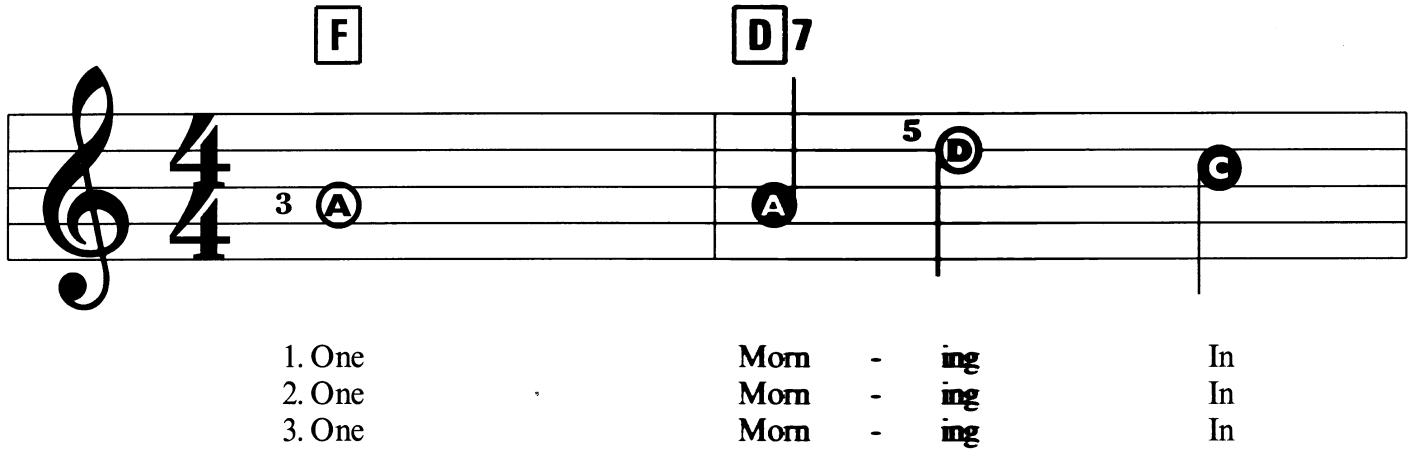
Rhythm: Swing

Tempo: Medium Fast

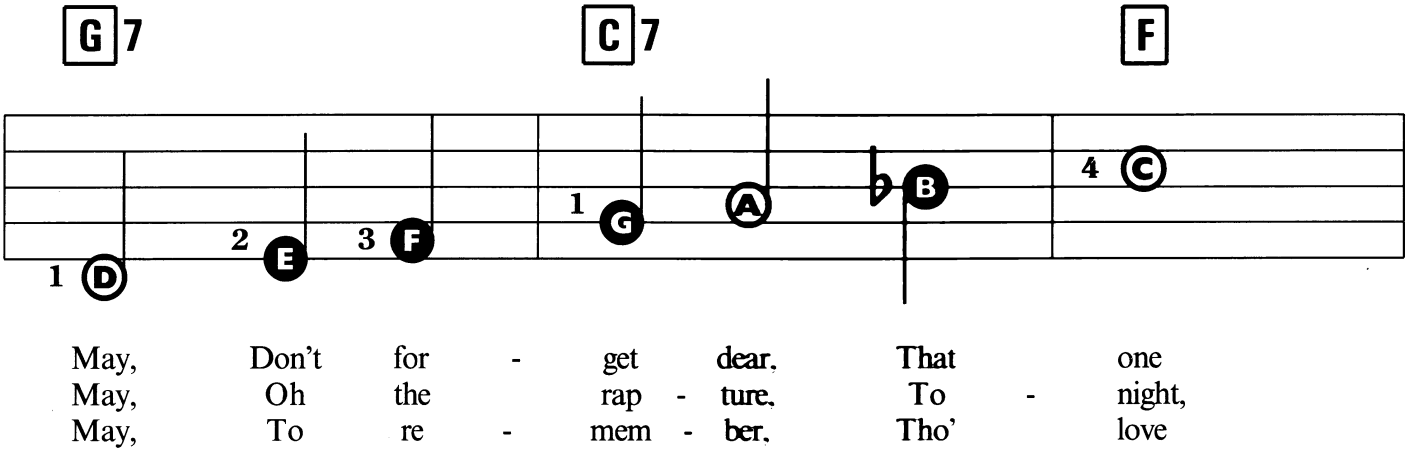
Techniques: Note patterns ♩ 𝅗𝅥 𝅗𝅥

Flats ♭

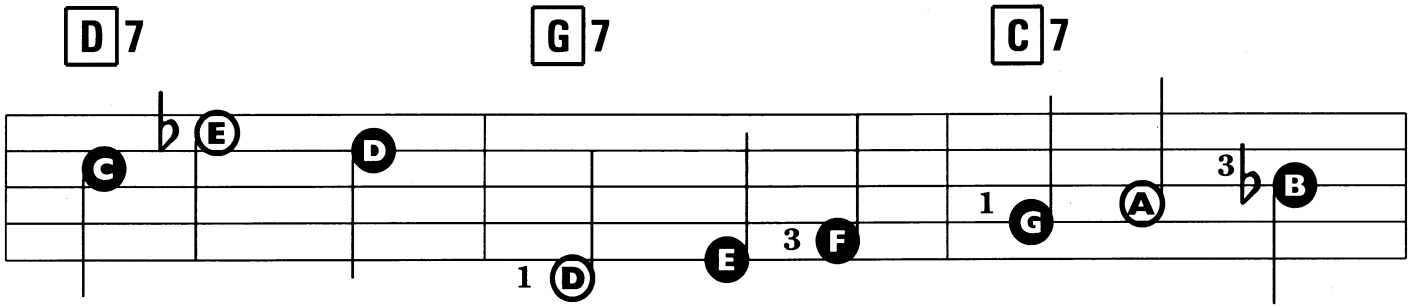
D.C. al Fine sequence



1. One Morn - ing In
2. One Morn - ing In
3. One Morn - ing In



May, Don't for - get dear, That one
May, Oh the rap - ture, To - night,
May, To re - mem - ber, Tho' love



won - der - ful day when we met, dear, The
Dar - ling, I pray to re - cap - ture just
smould - ers a - way to an em - ber and

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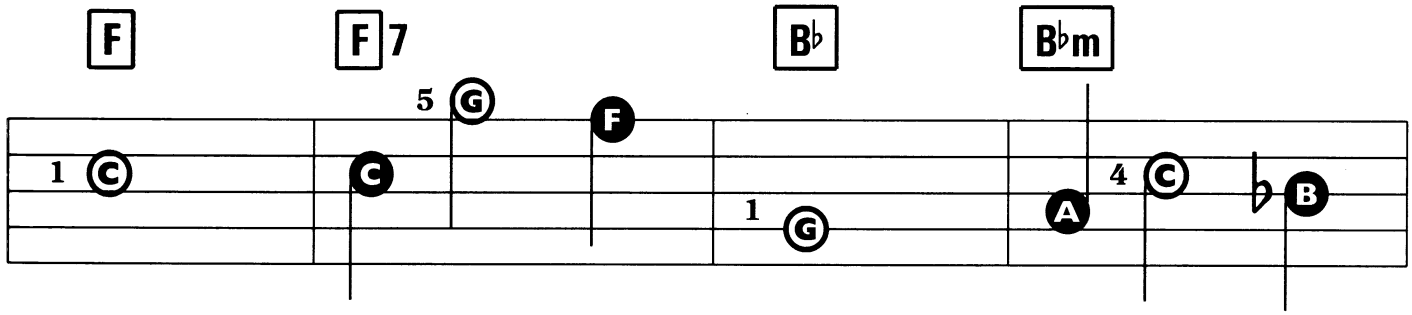
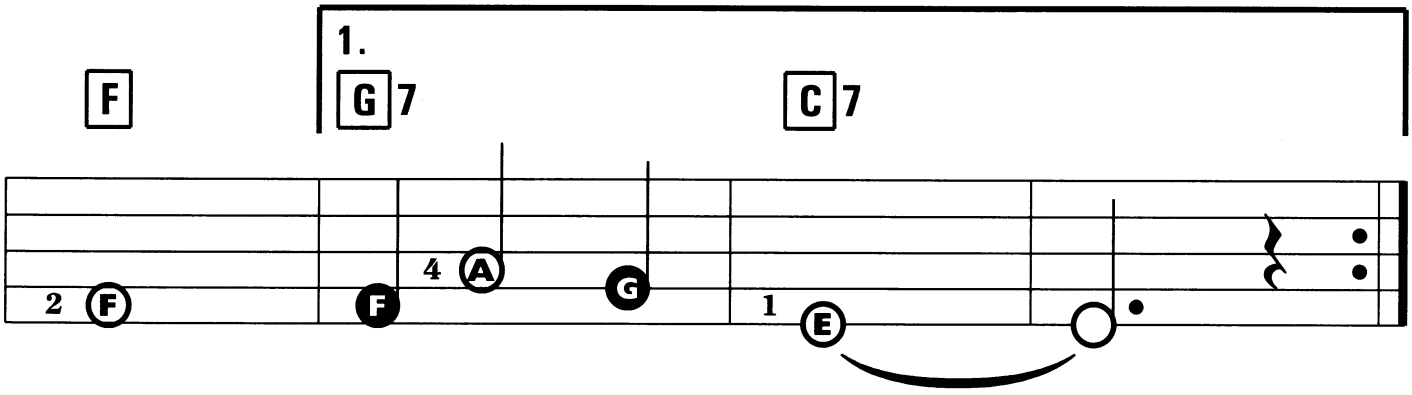
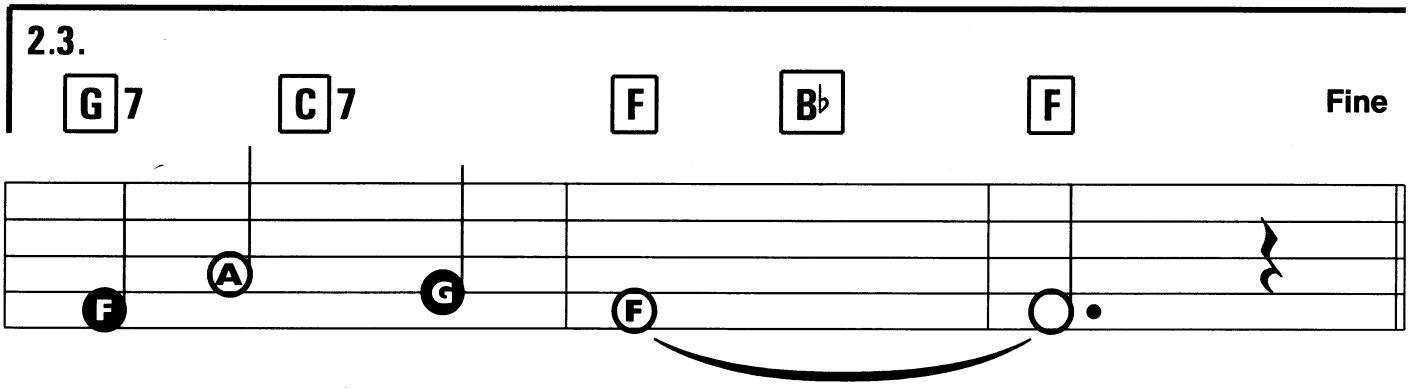


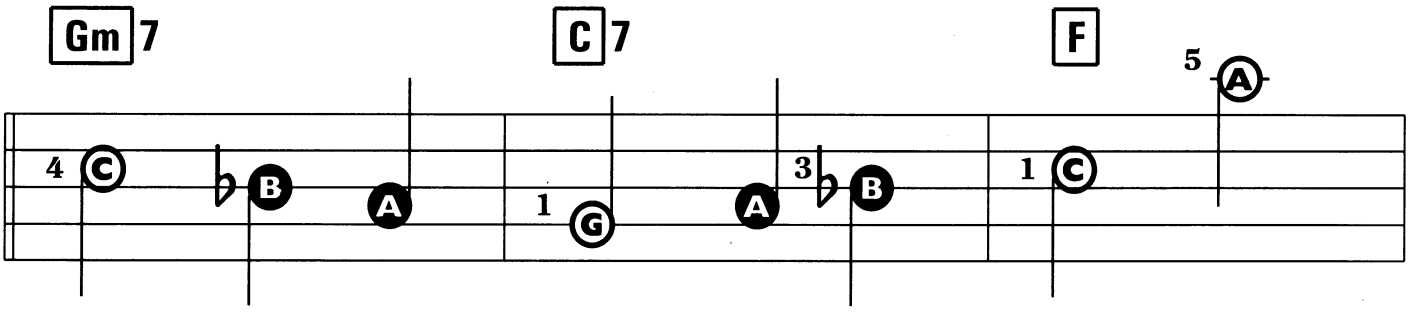
world ov - er was blue clo - ver and
one hour _____ Just one flow - er from
dreams per - ish, We'll still cher - ish that



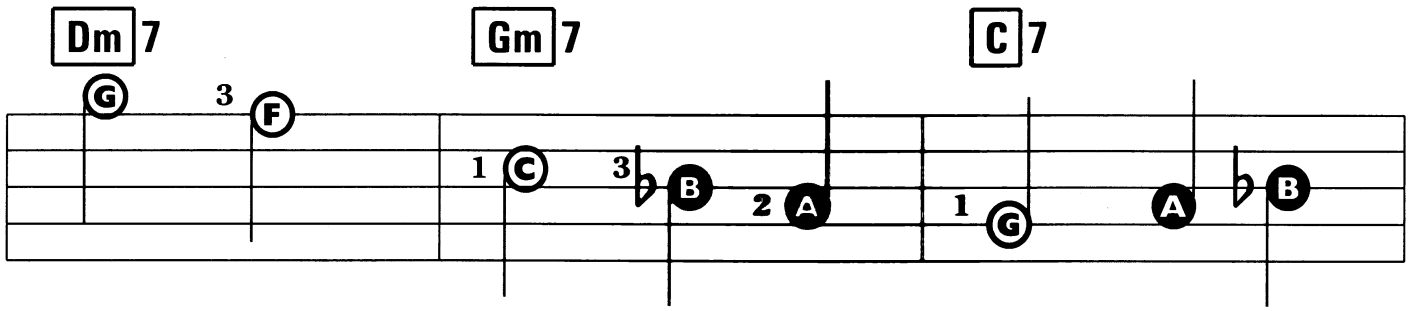
hearts care - free and gay. _____
love's
One



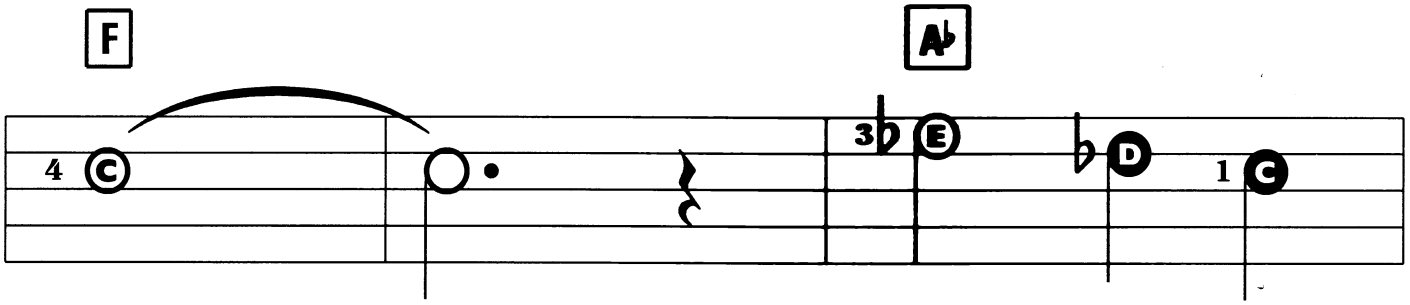
fad - ed bou - quet. _____
Morn - ing in May. _____



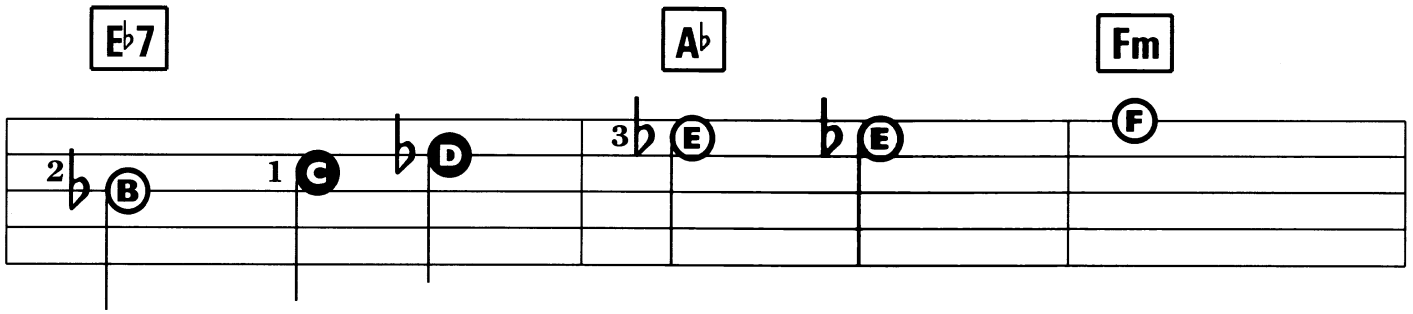
Kiss - es that came with the flame of



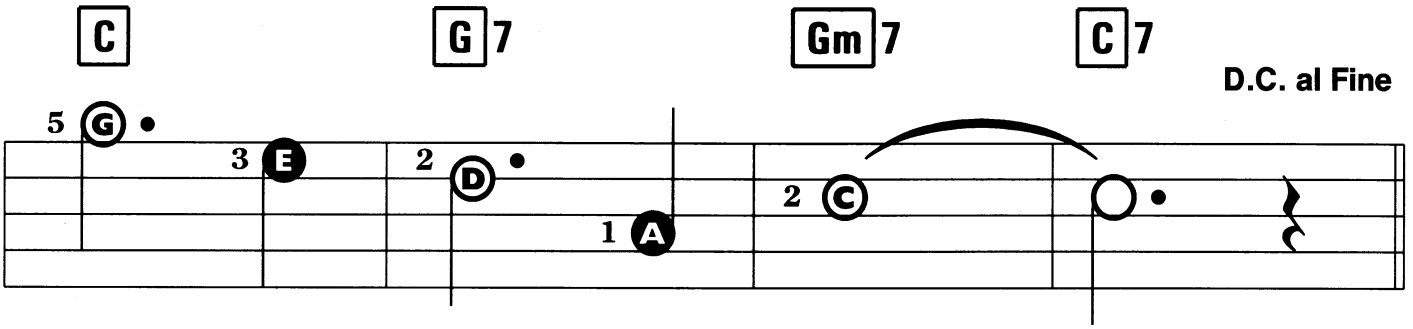
Spring - time, Burn - ing your name in my



heart. _____ Pre - cious to



me, Like a ros - a - ry,



Now that we're a - part. _____

O Sole Mio

Composed by E. Di Capua

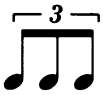
Suggested Registration: Mandolin or Accordion

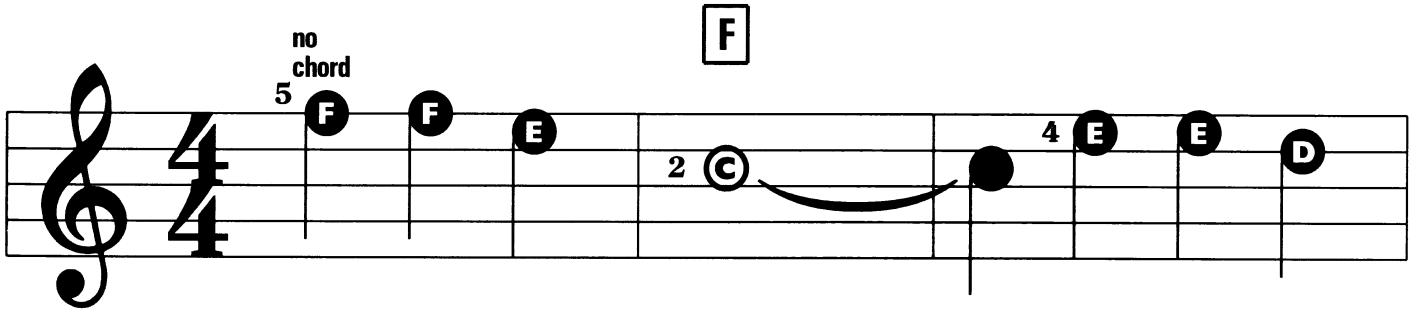
Rhythm: Tango or Beguine

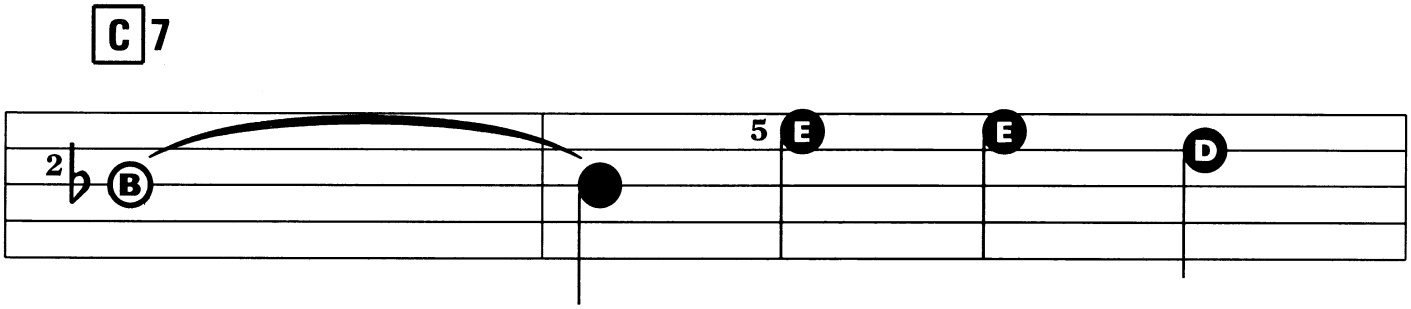
Tempo: Medium

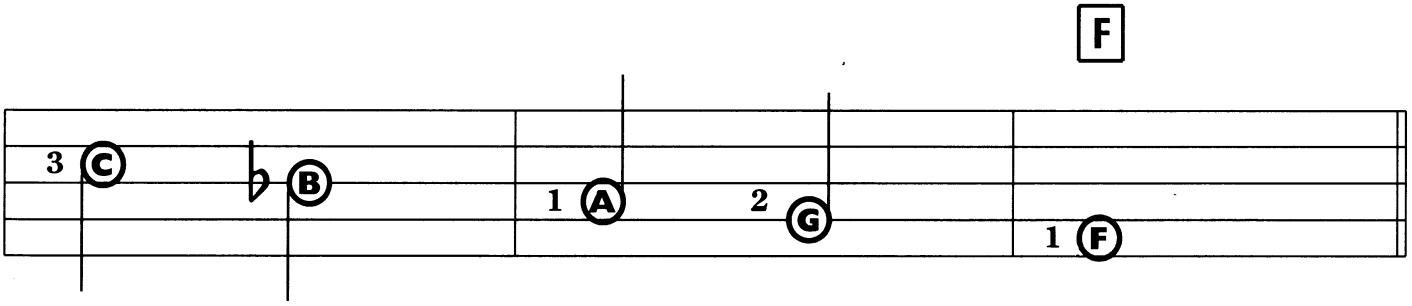
Technique: Flats. ♭

Tied notes across measures

Eighth note triplet

Dotted quarter note







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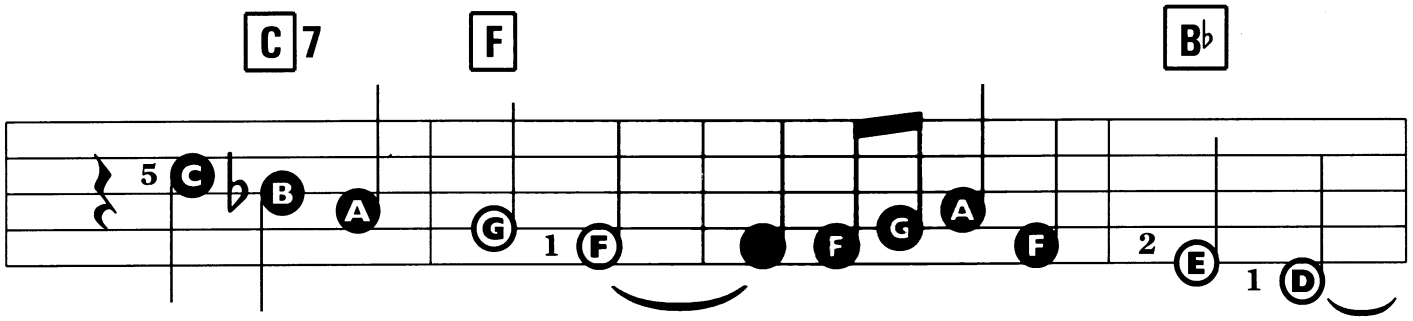
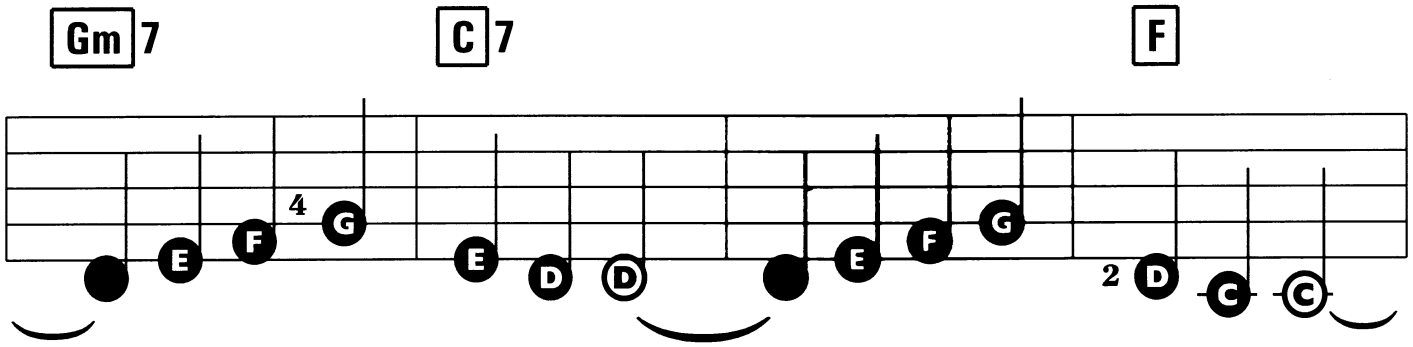
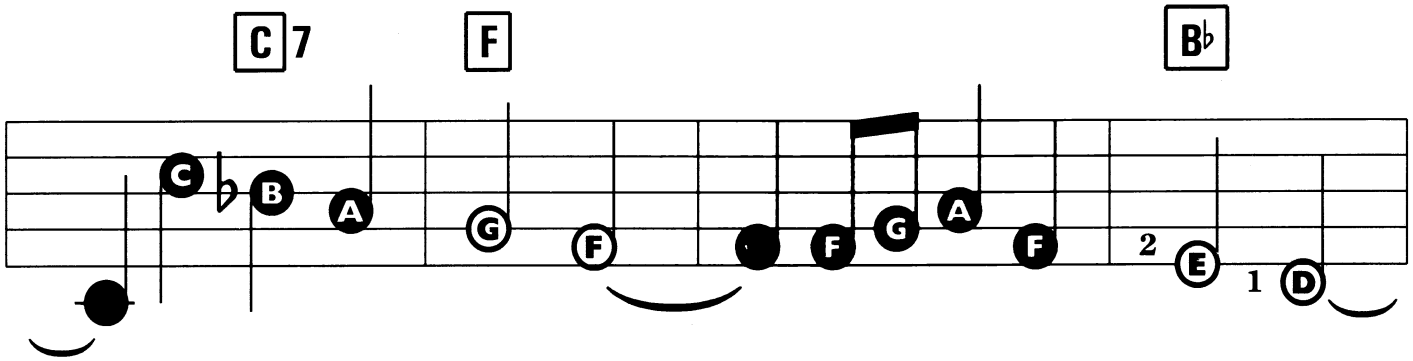
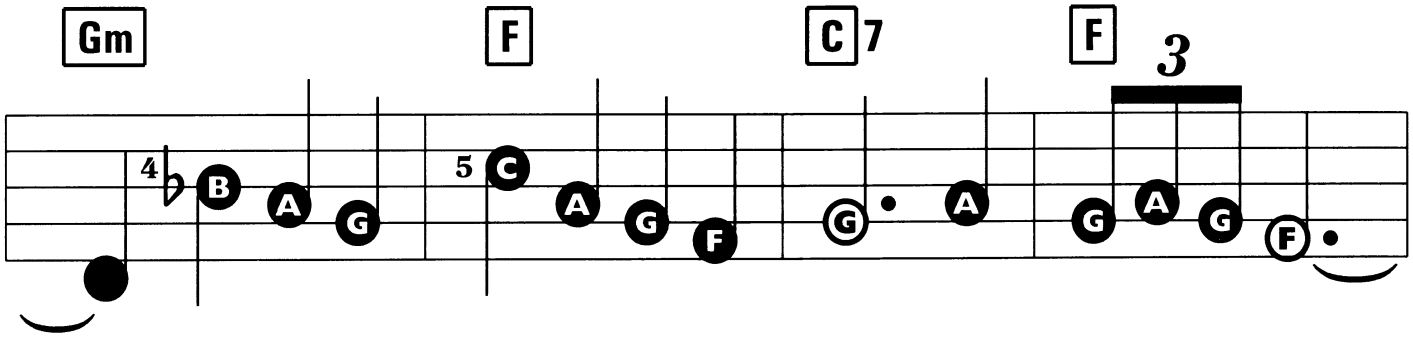
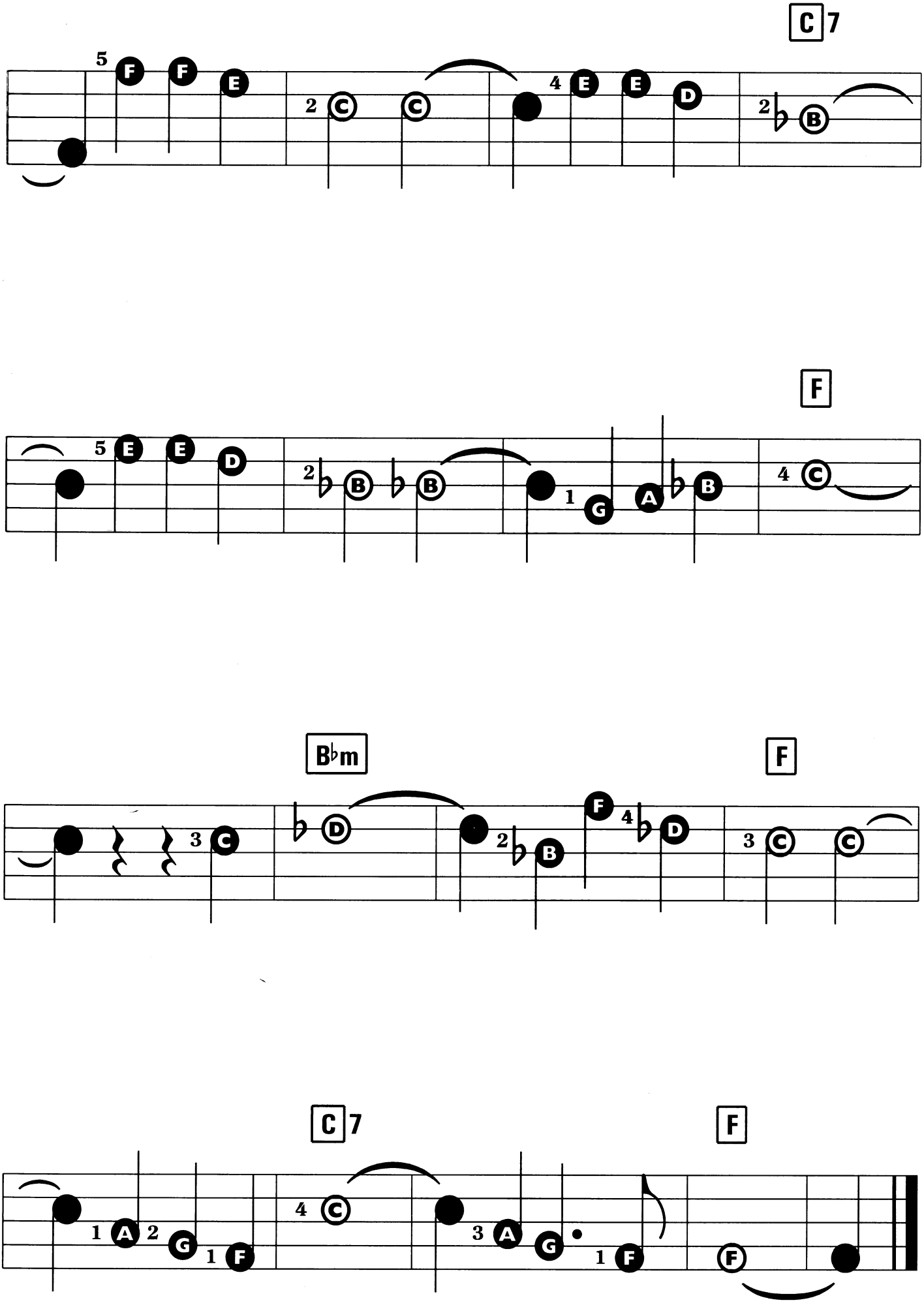

C7
F
B♭


Gm7
C7
F


C7
F
B♭


Gm
F
C7
F


C7
F
B♭m
F
C7
F

A Garden In The Rain

Words by James Dyrenforth
Music by Carroll Gibbons

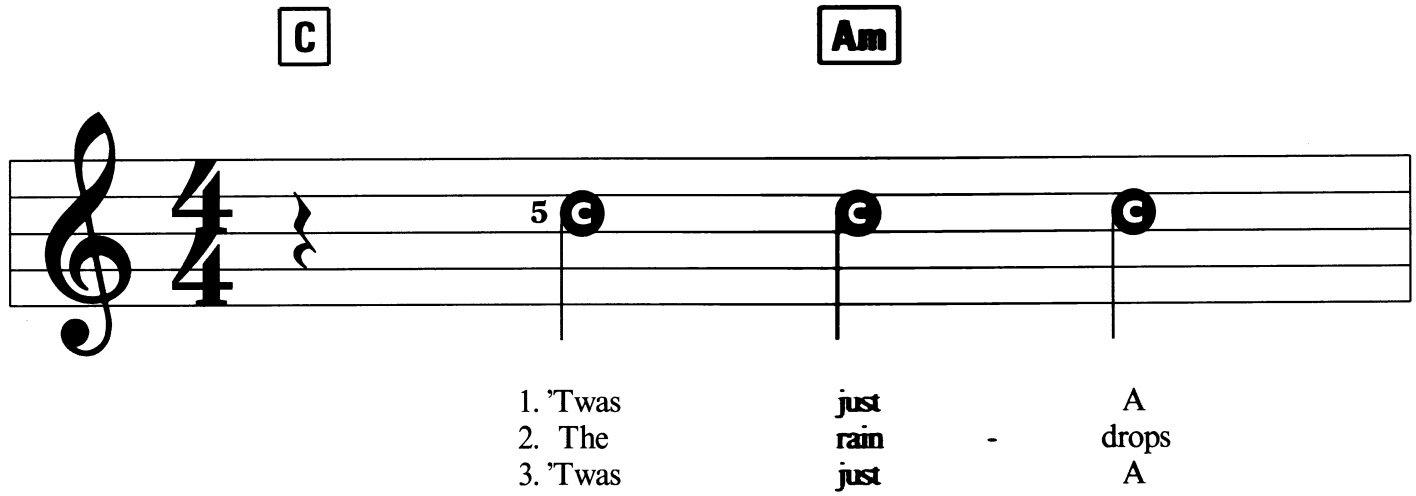
Suggested Registration: Vibraphone or Trombone

Rhythm: Swing

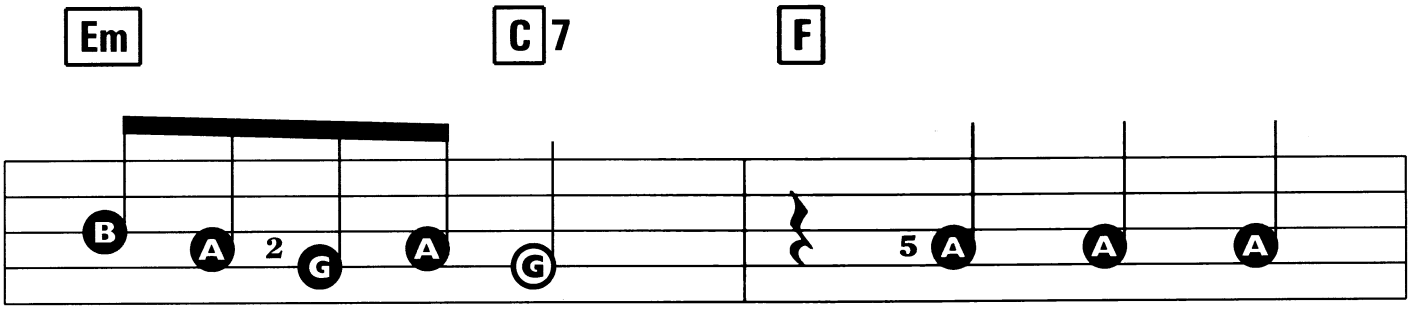
Tempo: Medium

Techniques: Arrangement using 'To next strain' playing sequence with D.C. al Fine.

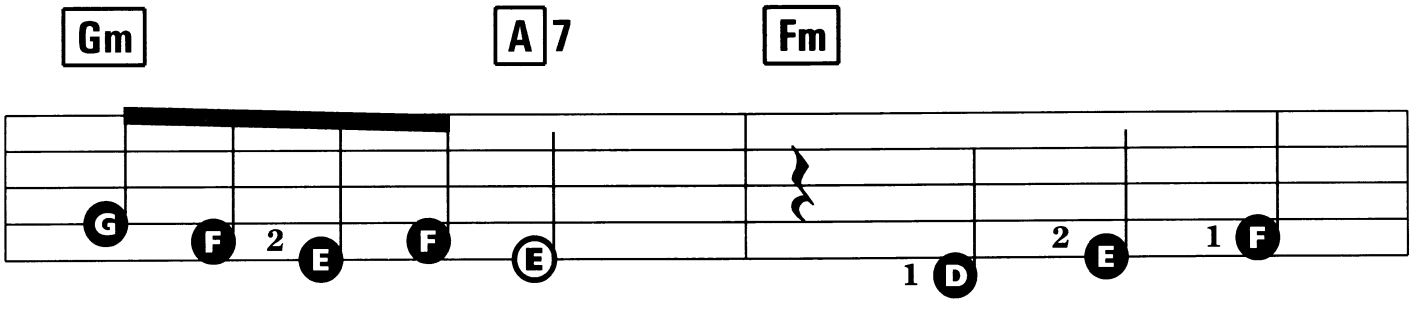
Sharps. ♯



1. 'Twas just A
2. The rain - drops
3. 'Twas just A



Gar - den In The Rain, Close to a
kiss'd the flo - wer beds, The blos - soms
Gar - den In The Rain, But then the



lit - tle leaf - y lane, A touch of
raised their thir - sty heads, A per - fumed
sun came out a - gain, And sent us

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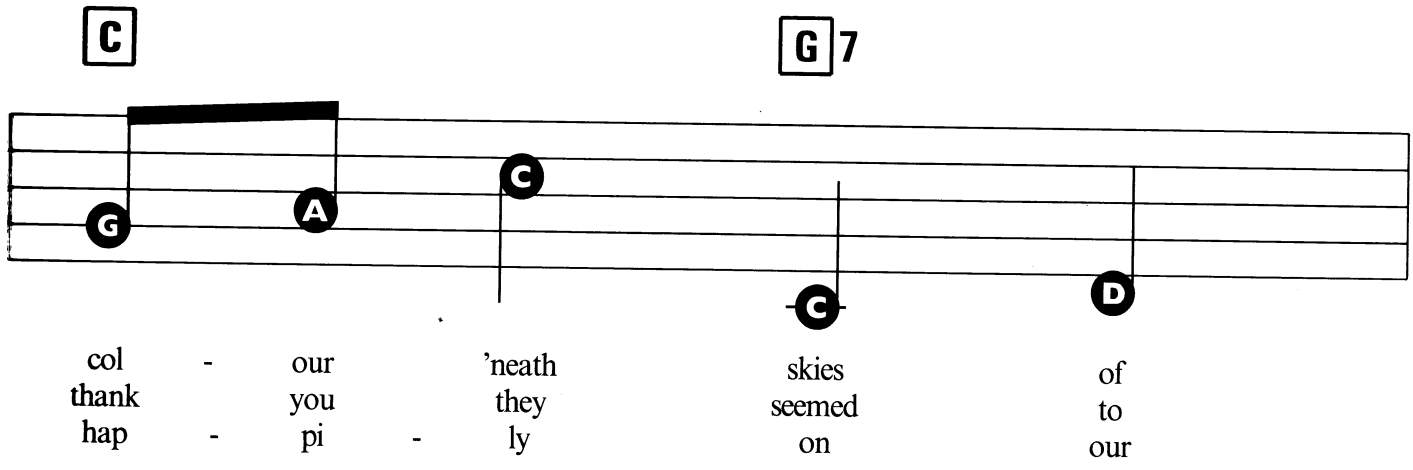
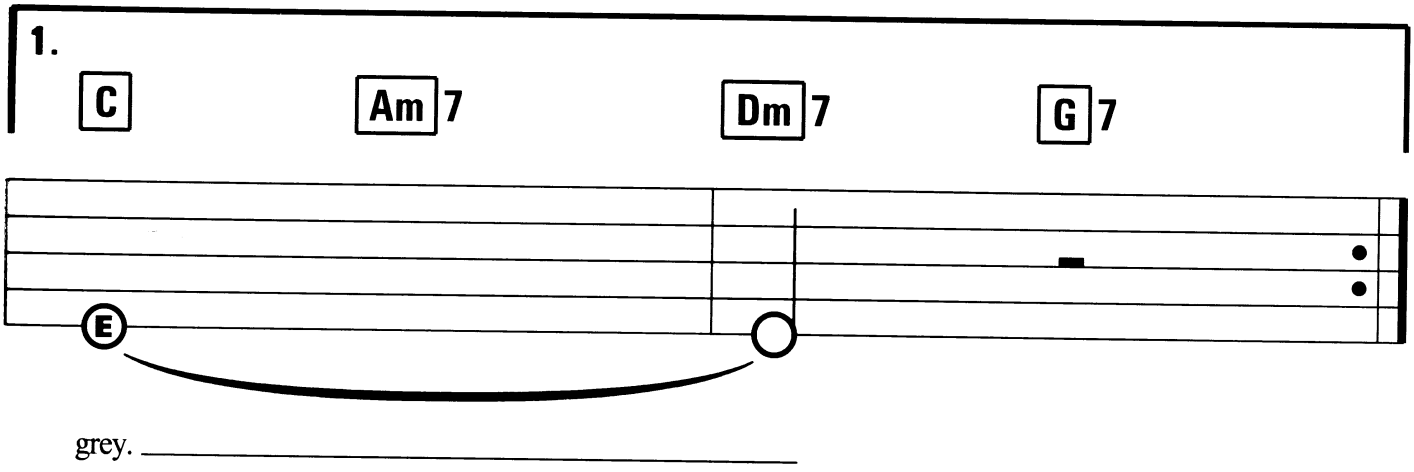
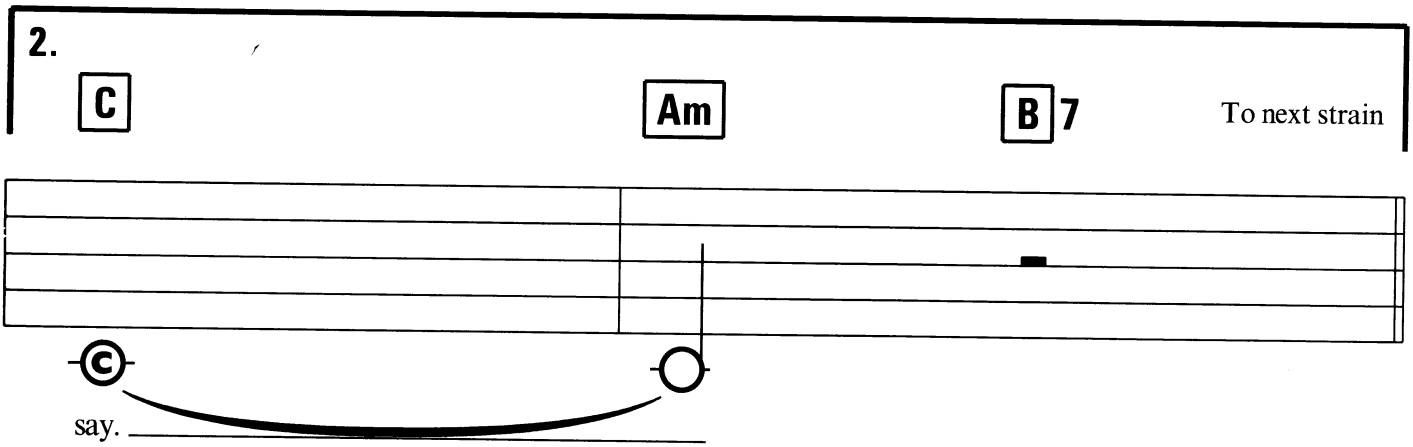


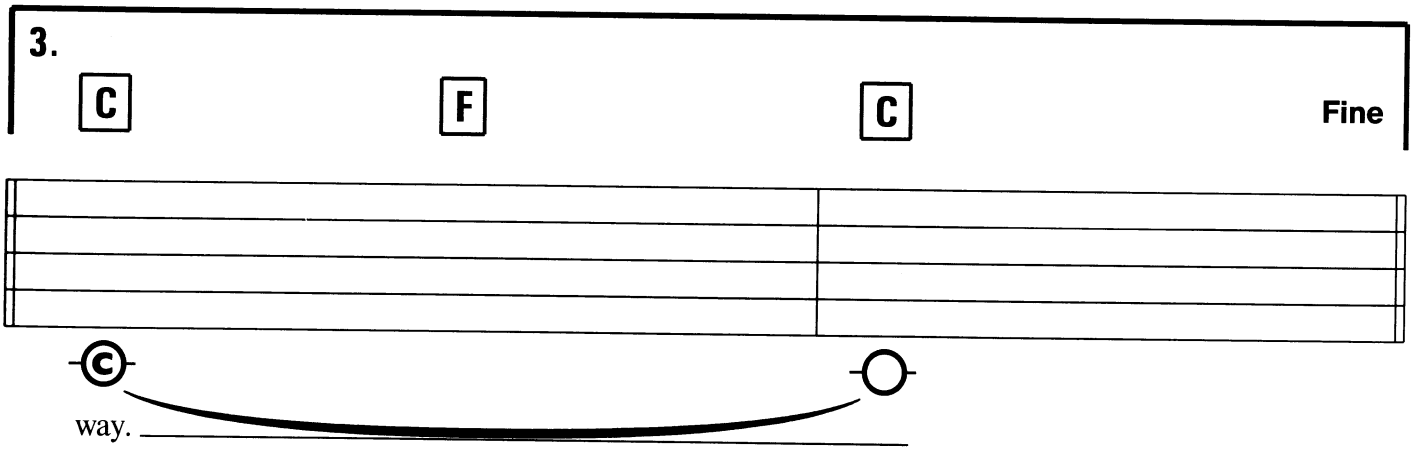
col - our 'neath skies of
thank you they seemed to
hap - pi - ly on our



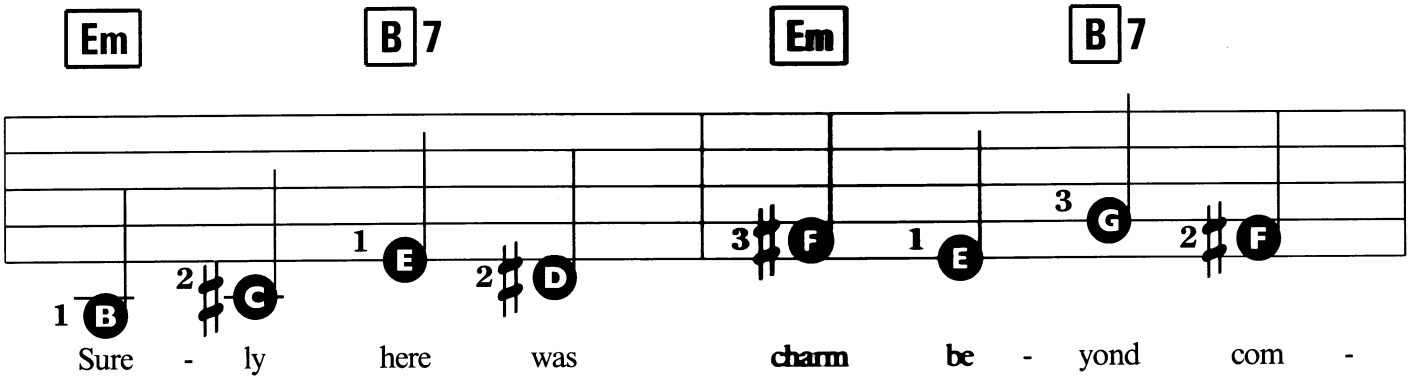
grey.

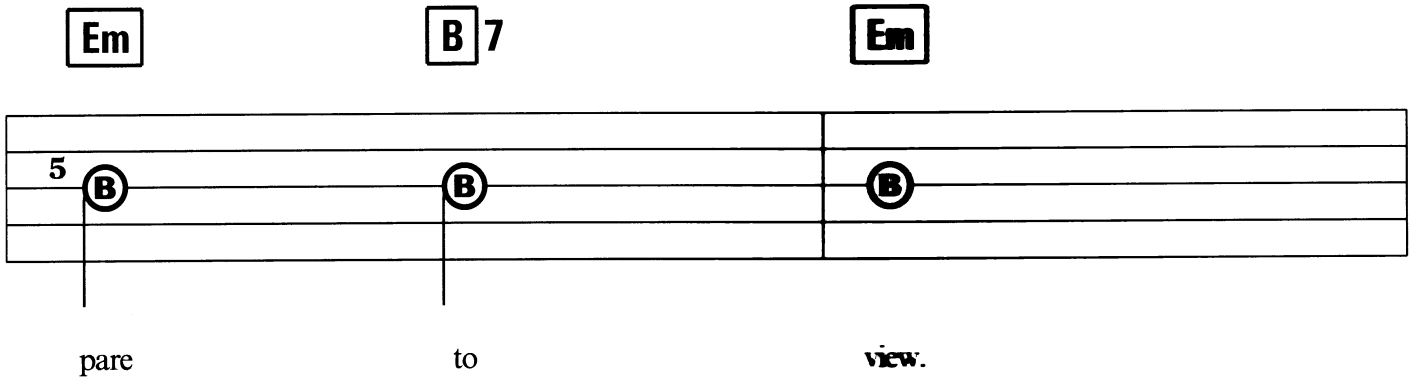


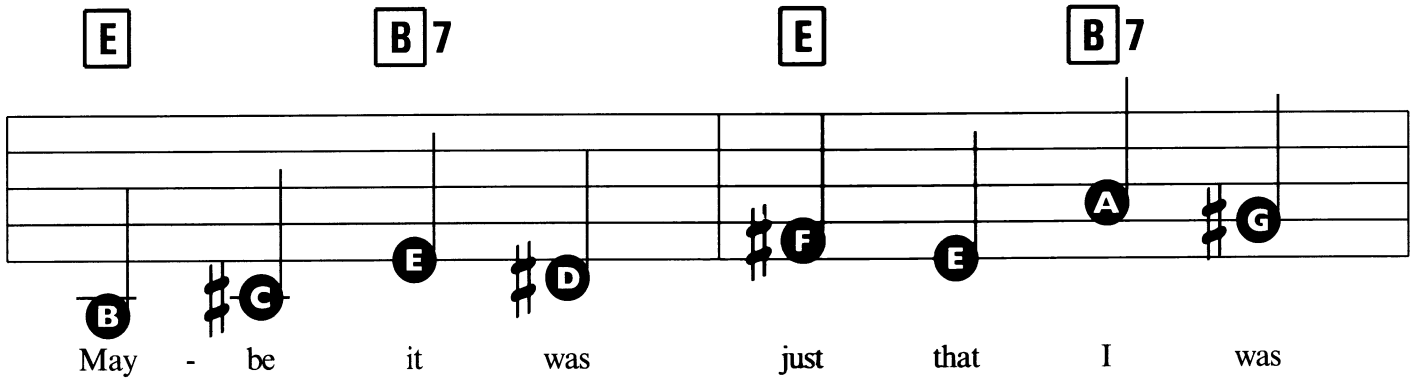
say.

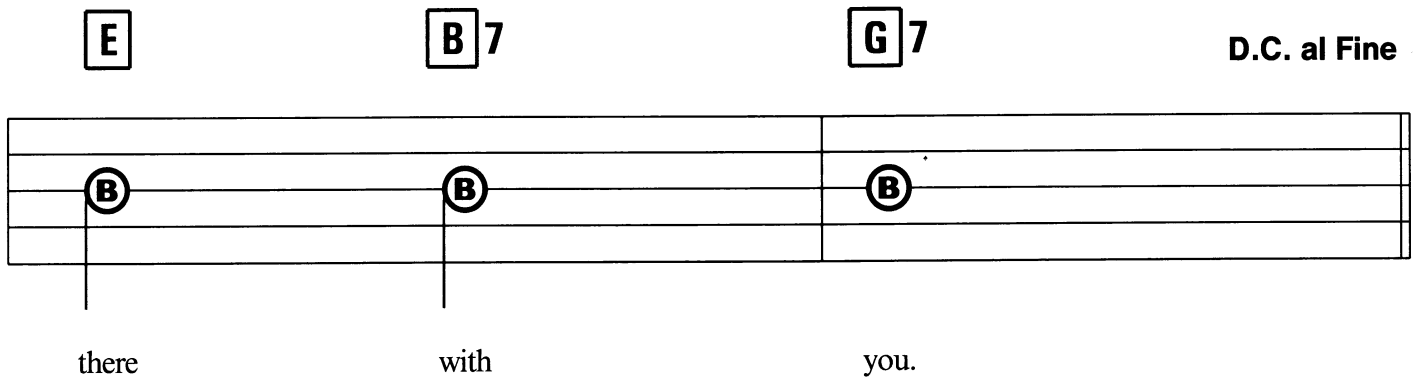


way.


Em
B7
Em
B7
Sure - ly here was charm be - yond com -


Em
B7
Em
pare to view.


E
B7
E
B7
May - be it was just that I was


E
B7
G7
D.C. al Fine
there with you.

Unchained Melody

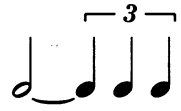
Words by Hy Zaret
Music by Alex North

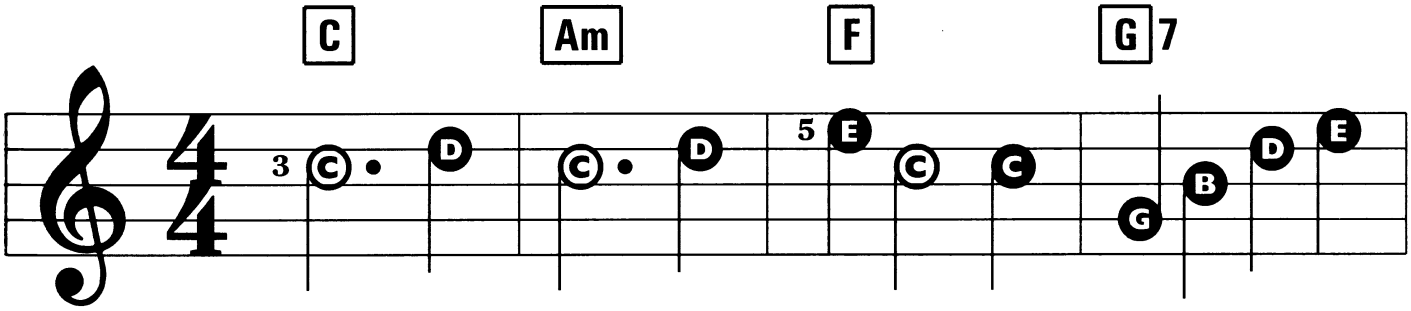
Suggested Registration: Saxophone or Flute

Rhythm: Swing or Rhumba

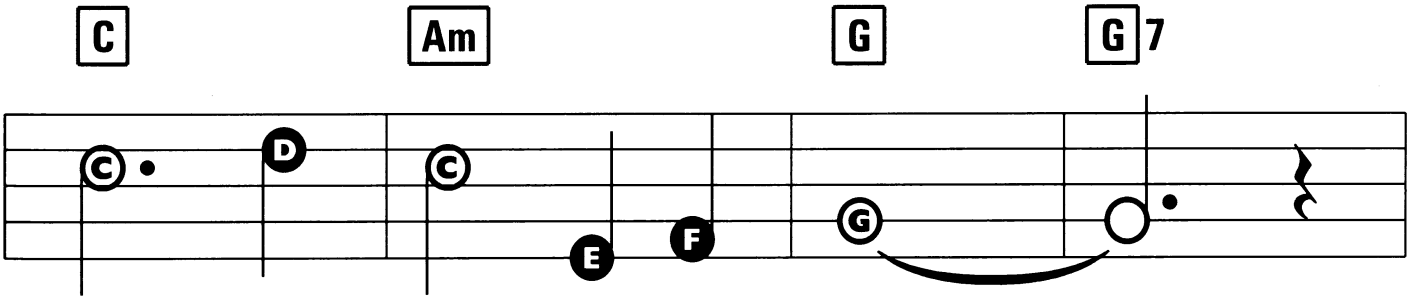
Tempo: Medium

Technique: Half notes tied to quarter note triplets

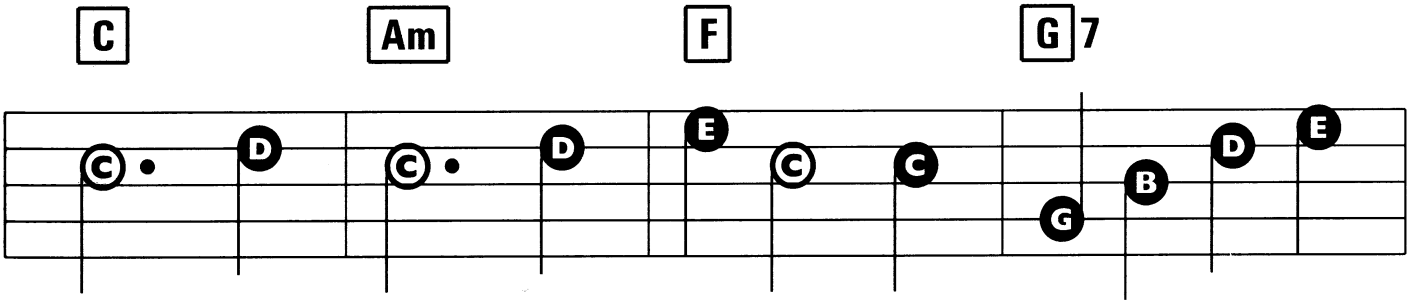




Oh, my love, my dar - ling, I've hun-ger'd for your



touch, A long, lone - ly time. _____



Time goes by so slow - ly, And time can do so

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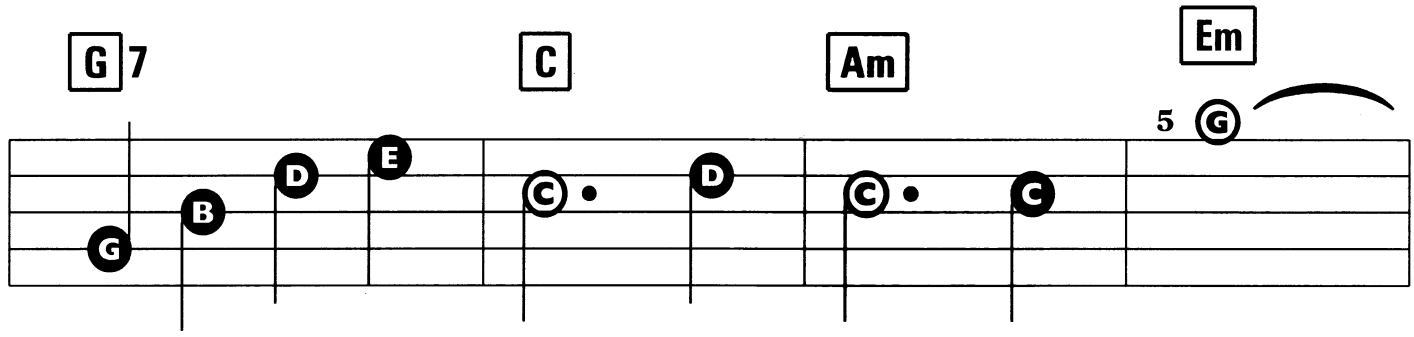
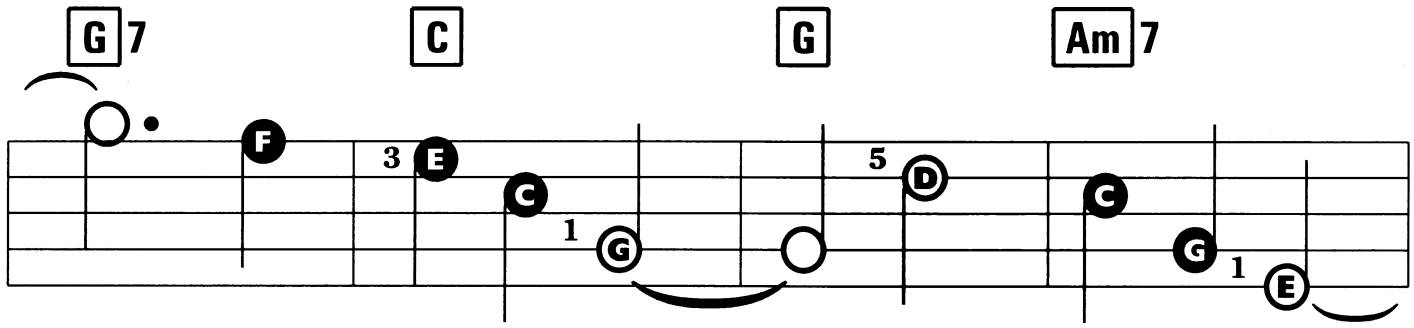
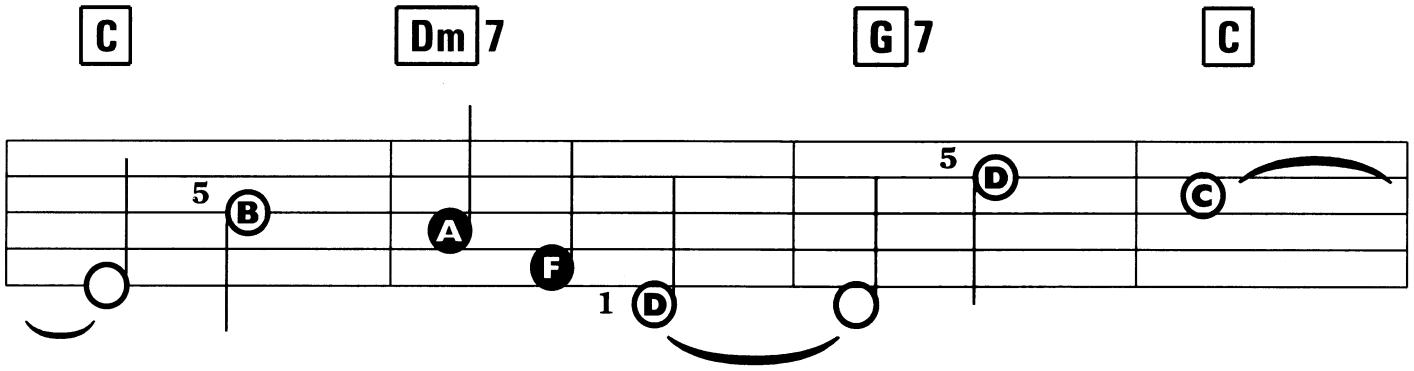


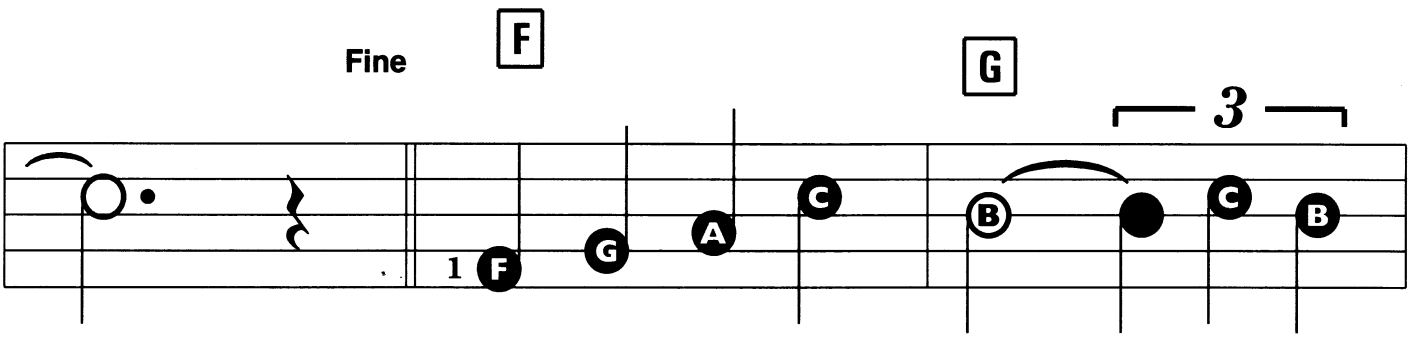
time can do so much, Are you still mine? ____



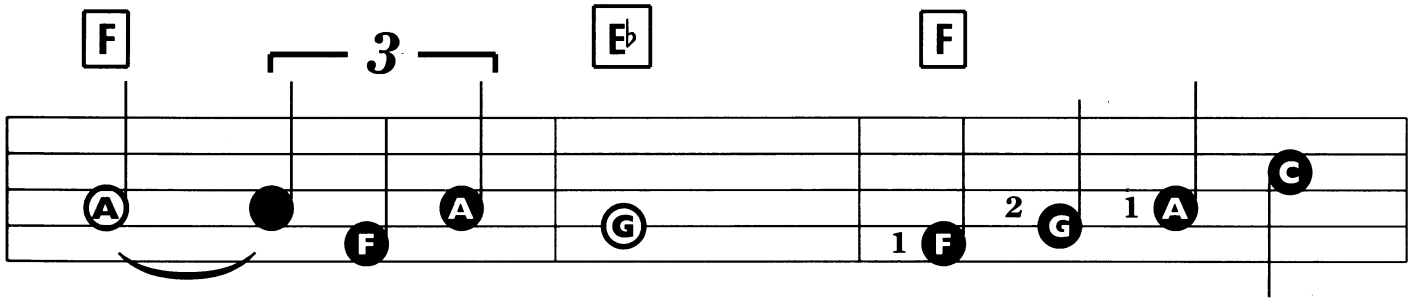
____ I need your love, ____ I need your love, ____



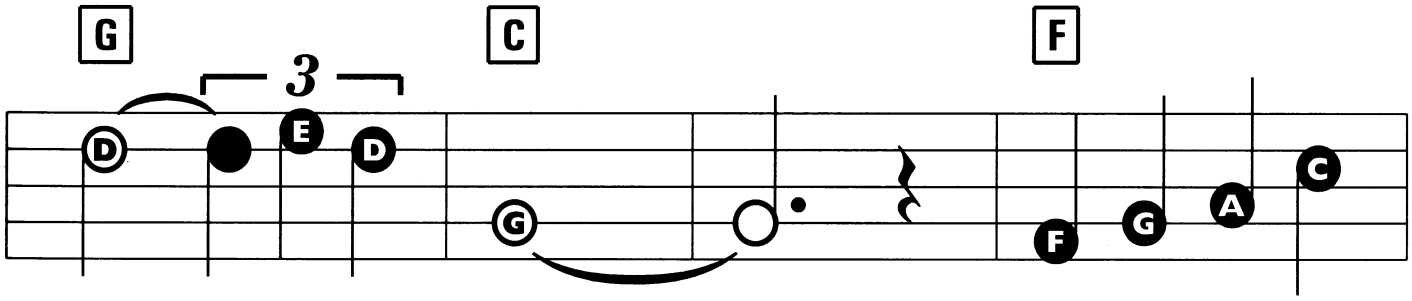
____ God speed your love ____ to me. ____



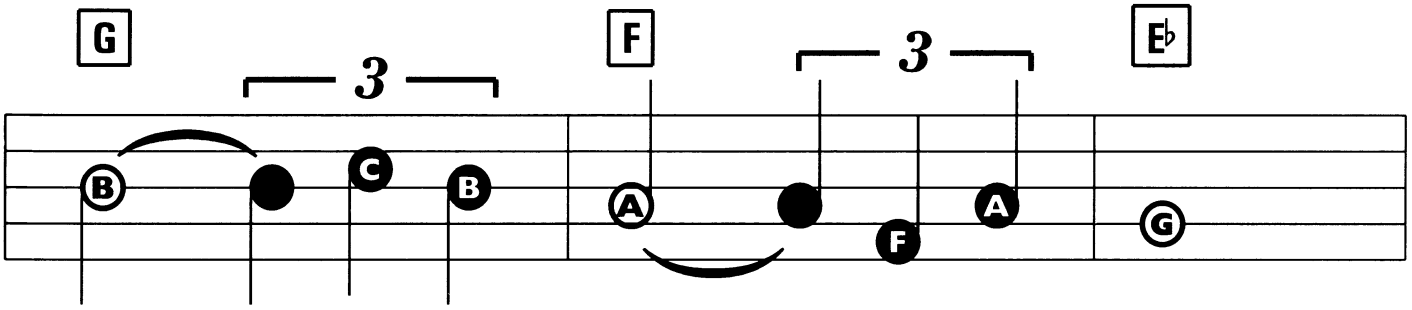
____ Lone - ly riv - ers flow ____ to the



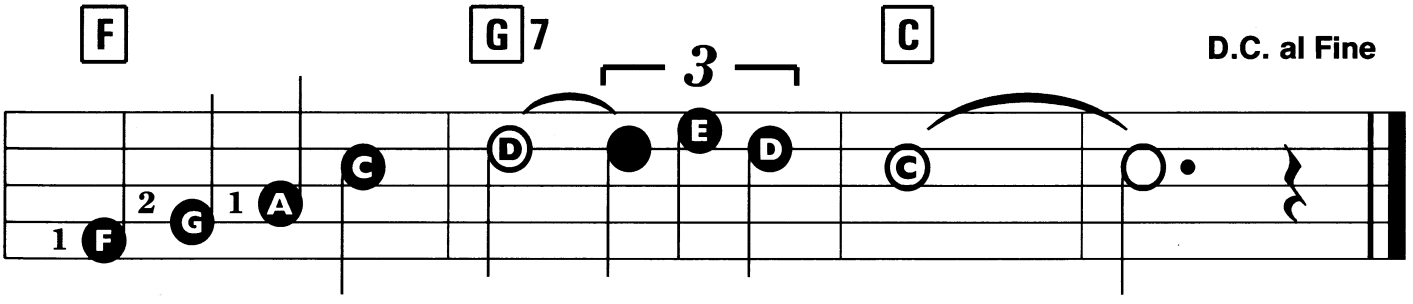
sea, _____ To the sea, To the op - en



arms _____ of the sea. _____ Lone - ly riv - ers



sigh _____ 'Wait for me, _____ Wait for me.'



I'll be com - ing home, ____ Wait for me. _____

More Than You Know

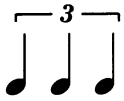
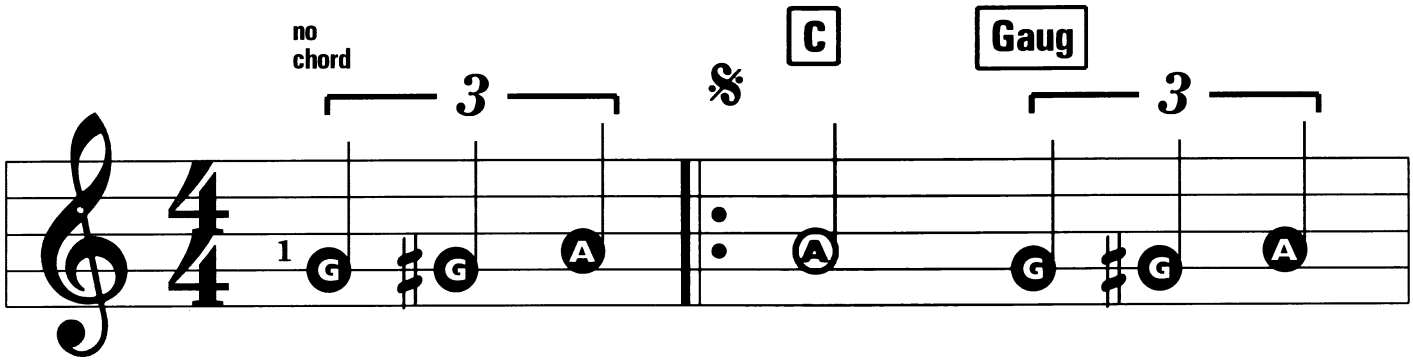
Words & Music by
William Rose & Edward Eliscu
Music by Vincent Youmans

Suggested Registration: Strings or Saxophone

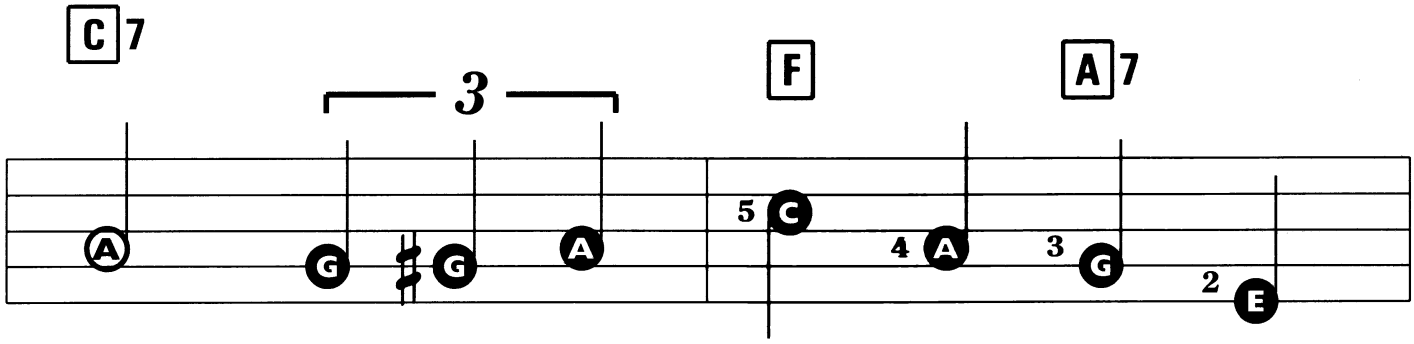
Rhythm: Swing

Tempo: Medium

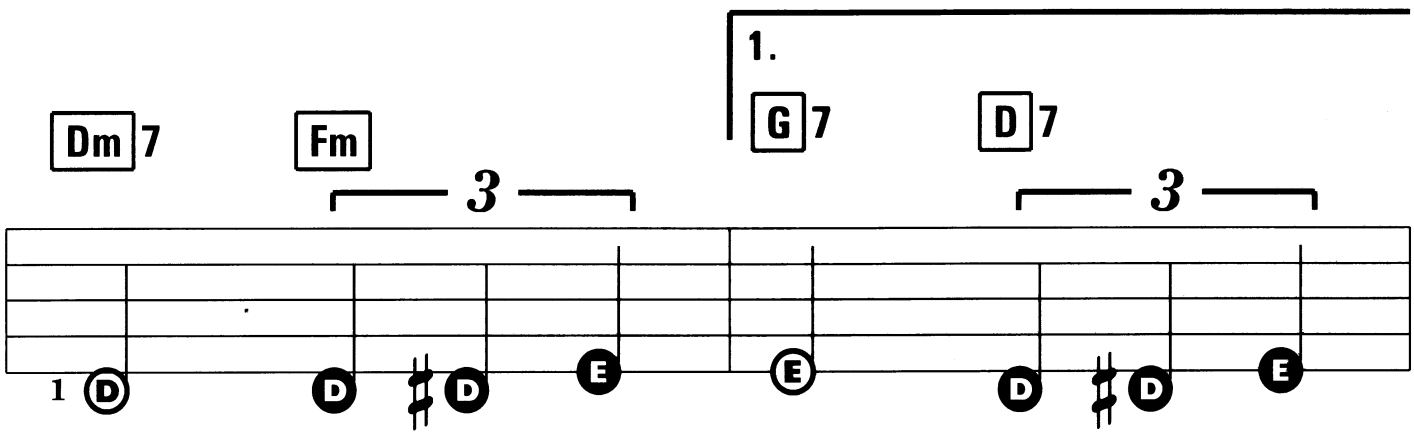
Technique: Arrangement using 'To next strain' playing sequence with D.C. al Fine

Quarter note triplets



1. More Than You Know. More Than You
2. right. wheth - er you're
3. cry. Oh, how I'd



Know Man o' my heart, I love you
wrong Man o' my heart, I'll string a -
cry, If you got tired and said good -



so. Late - ly I find you're on my
long. You need me
bye, More than I'd

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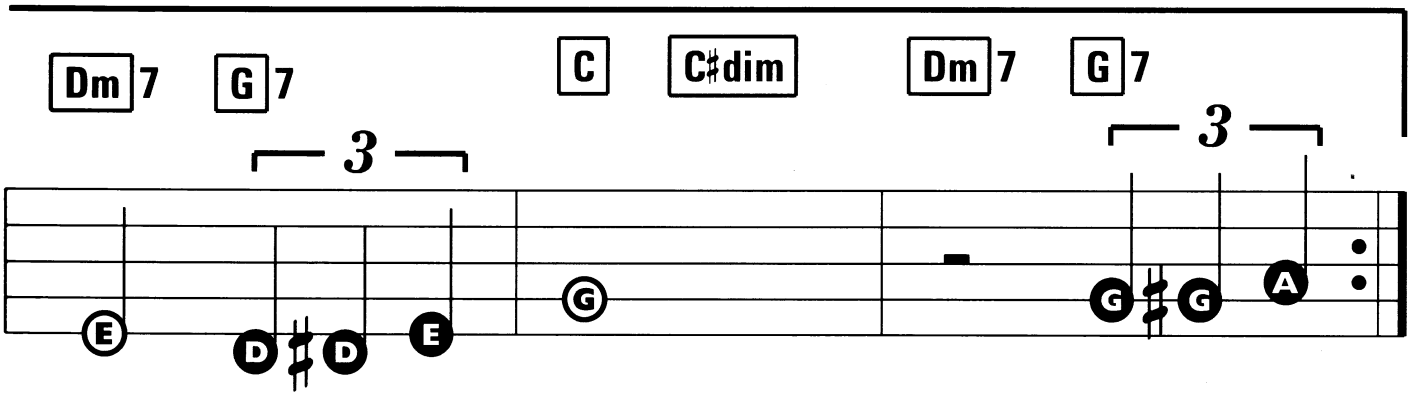
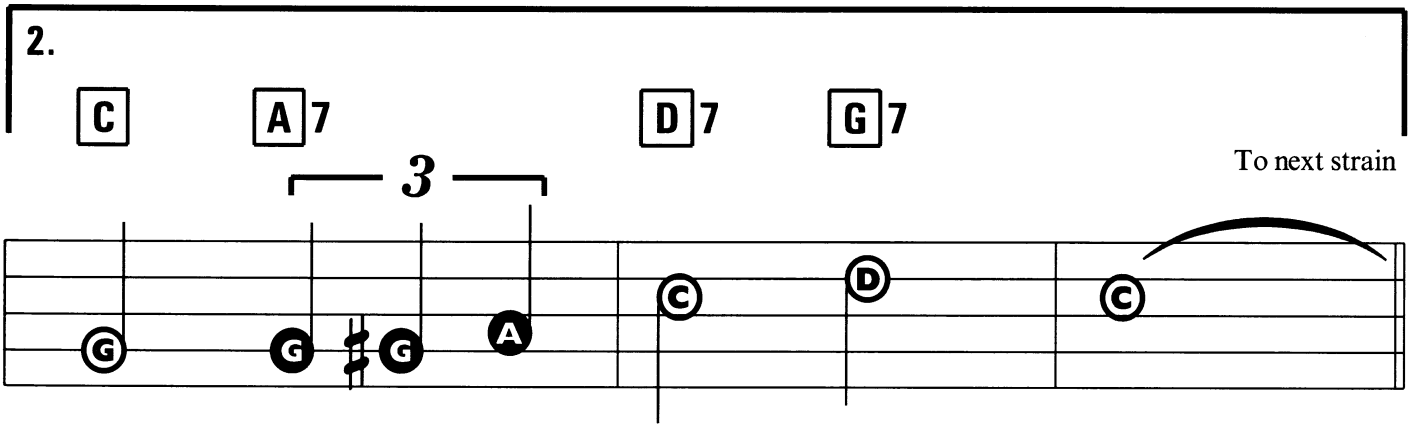


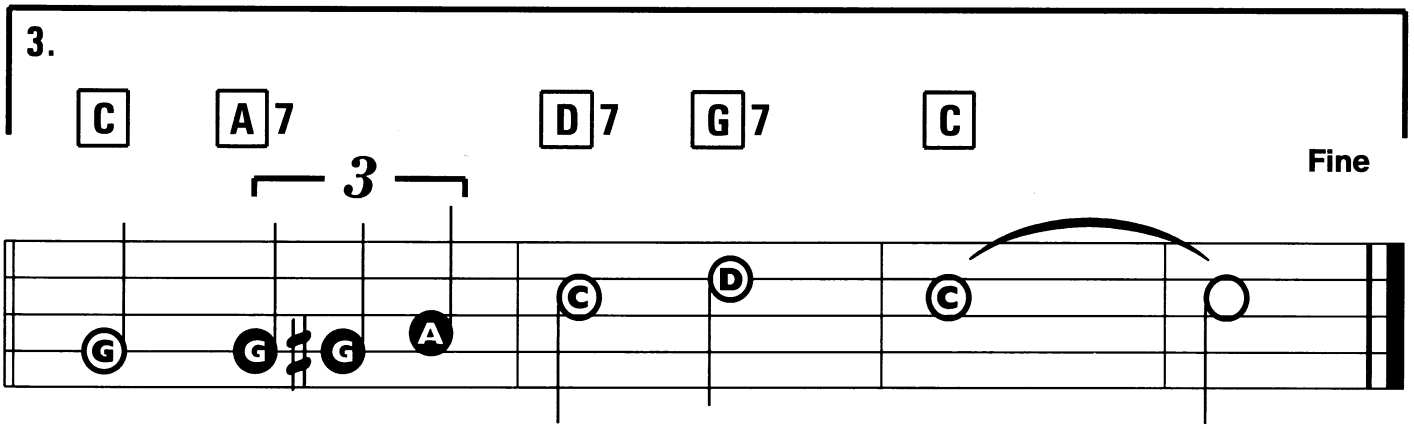
mind, More Than You Know. Wheth - er you're

2.

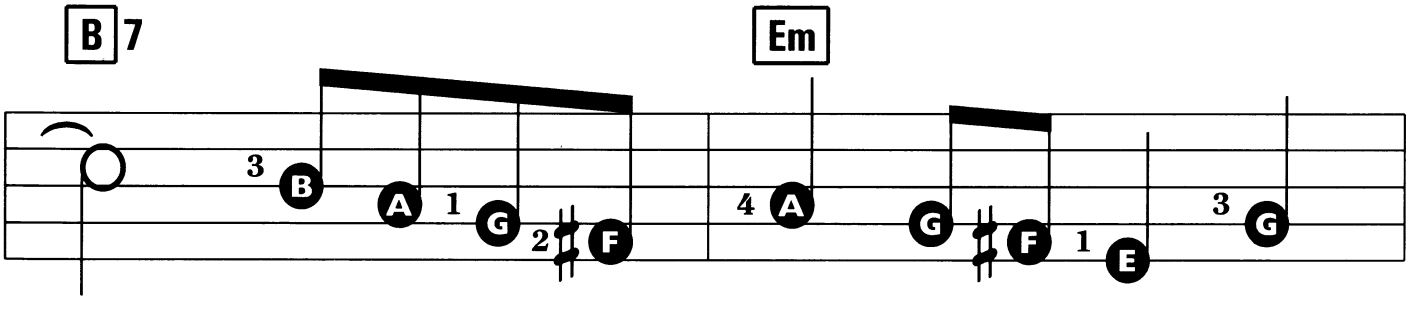


so, More than you'll ev - er know. _____

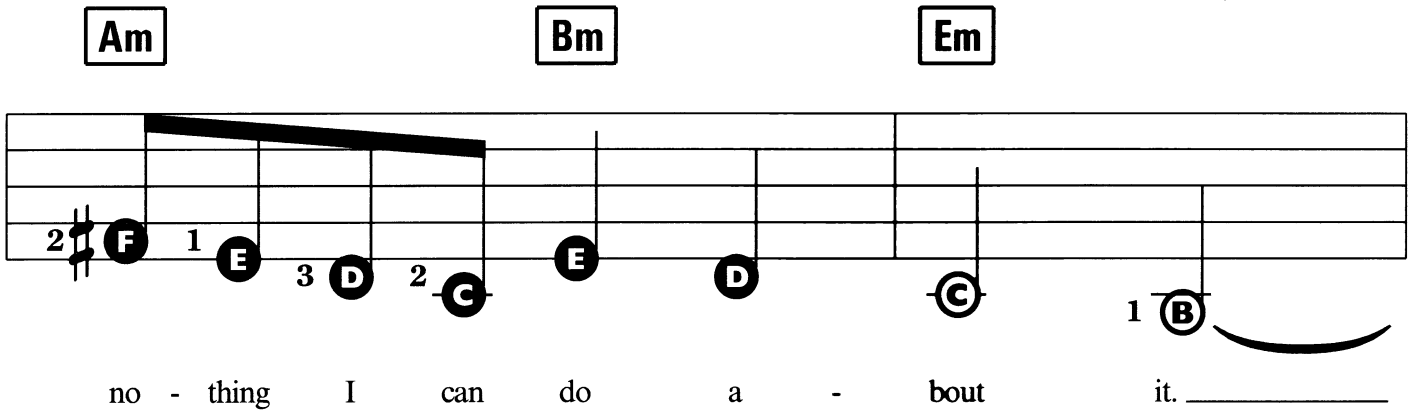
3.



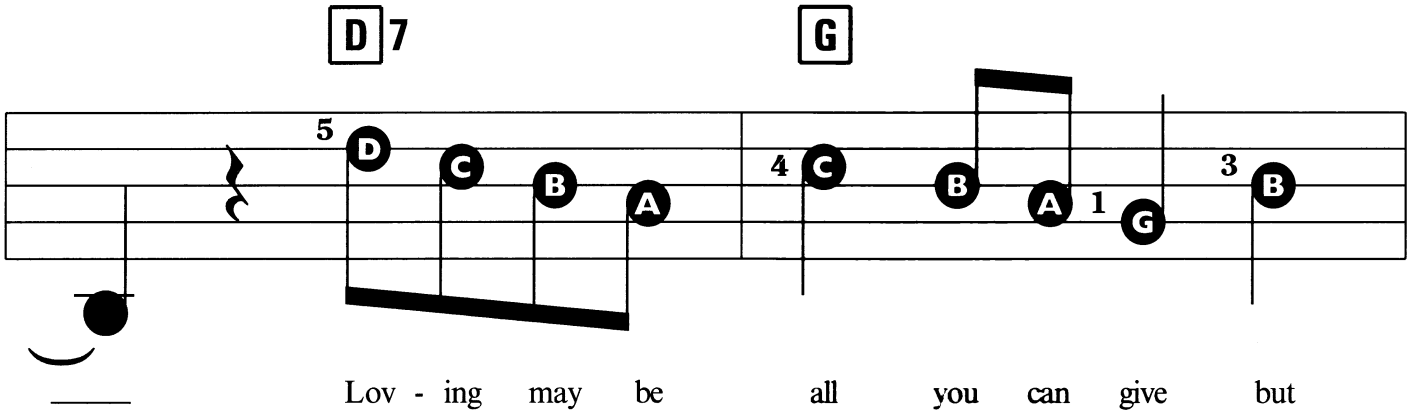
show, More than you'll ev - er know. _____



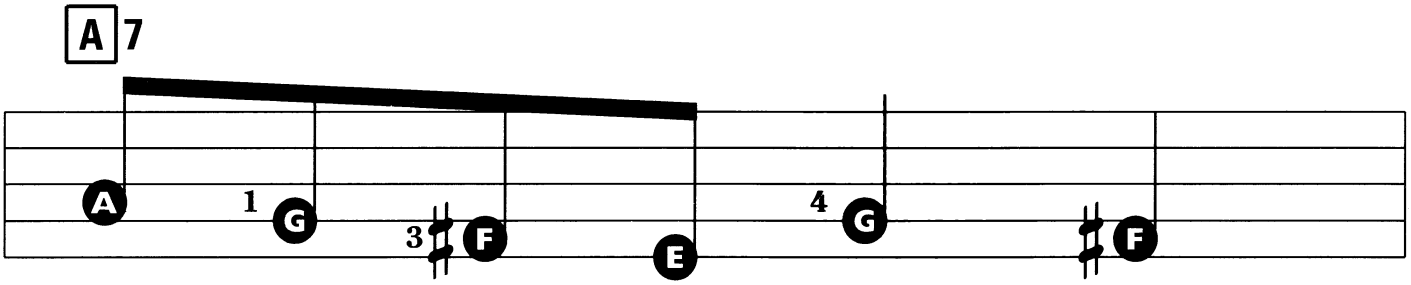
_____ Lov - ing you the way that I do there's



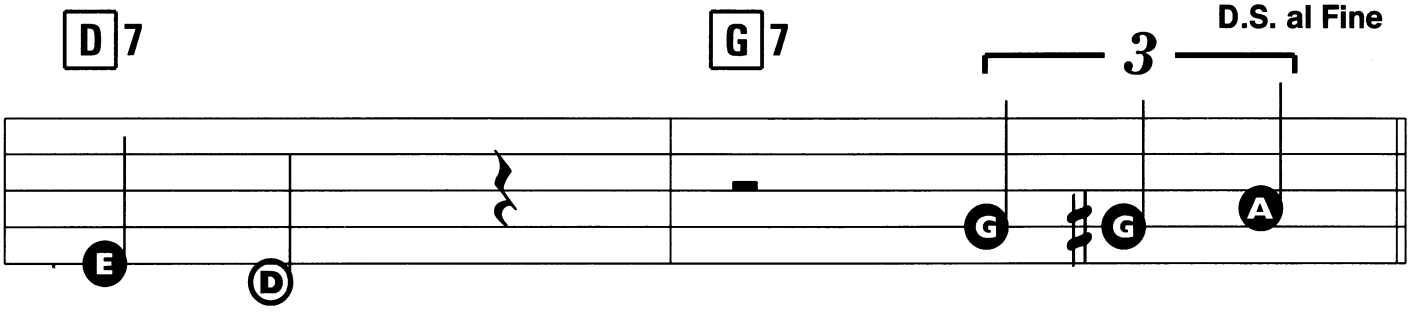
no - thing I can do a - bout it.



Lov - ing may be all you can give but



hon - ey, I can't live with -



out it. Oh, how I'd

The Touch Of Your Lips

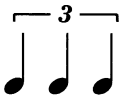
Words & Music by Ray Noble

Suggested Registration: Flute or Strings

Rhythm: Swing or Latin

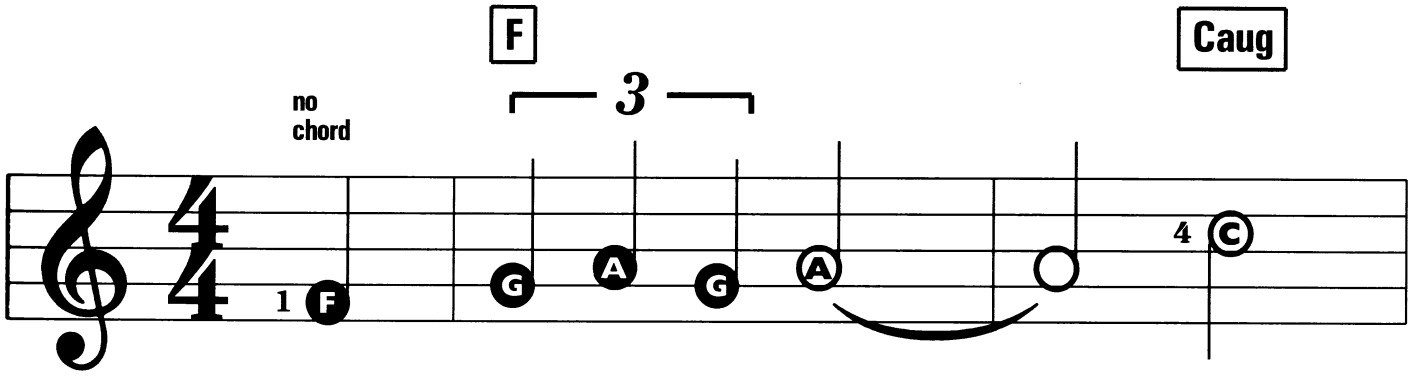
Tempo: Medium

Technique: Quarter note triplets

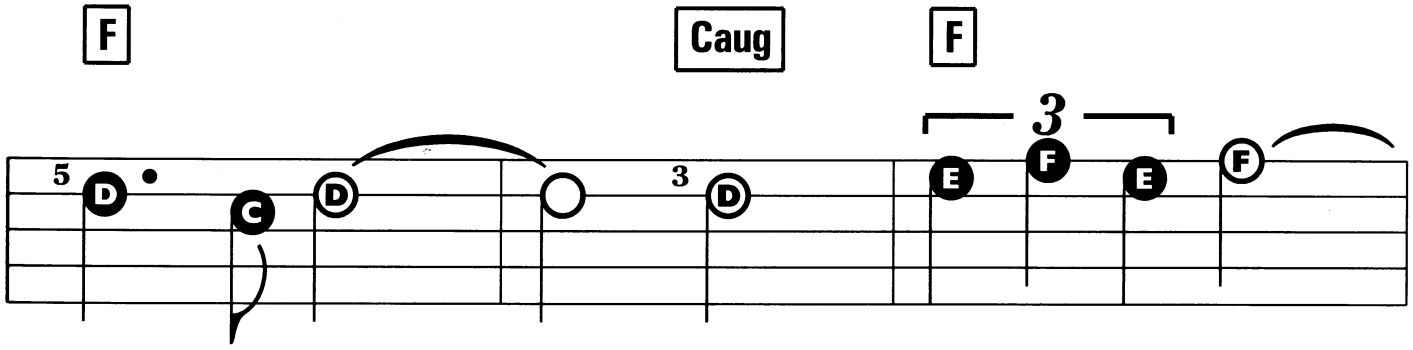


Augmented chord C aug

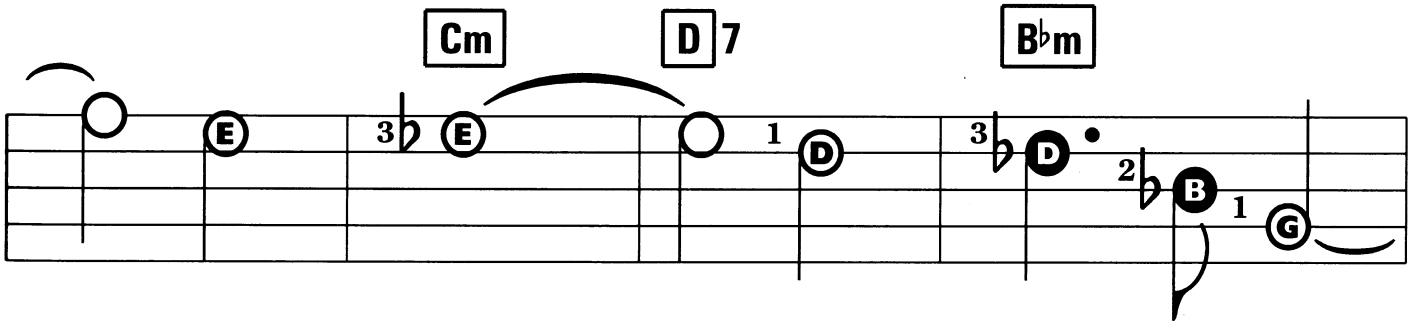
Sharps and Flats. ♯♭



The Touch Of Your Lips ____ up -



on my brow, ____ Your lips that are cool ____



____ and sweet. ____ Such ten - der - ness ____

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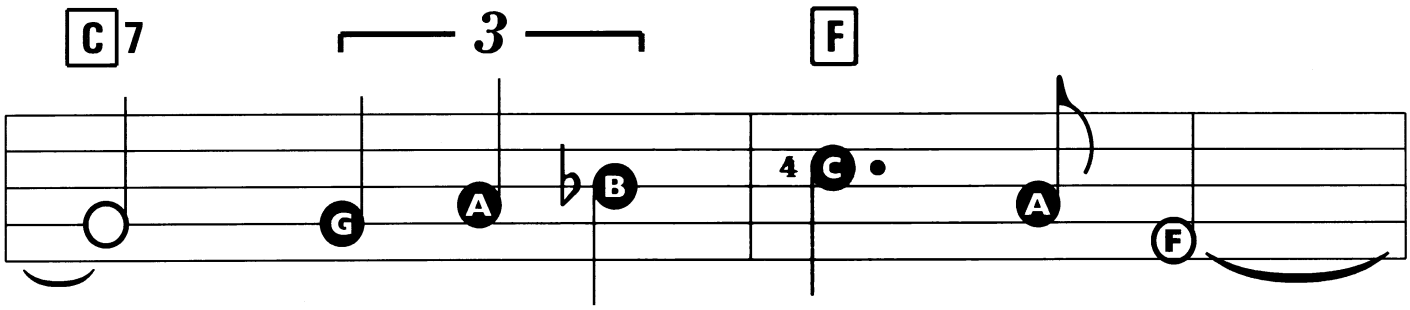
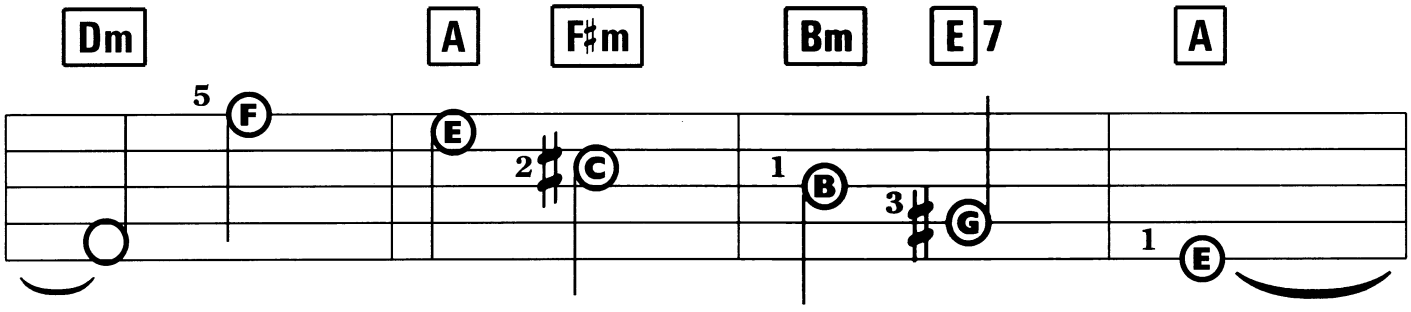
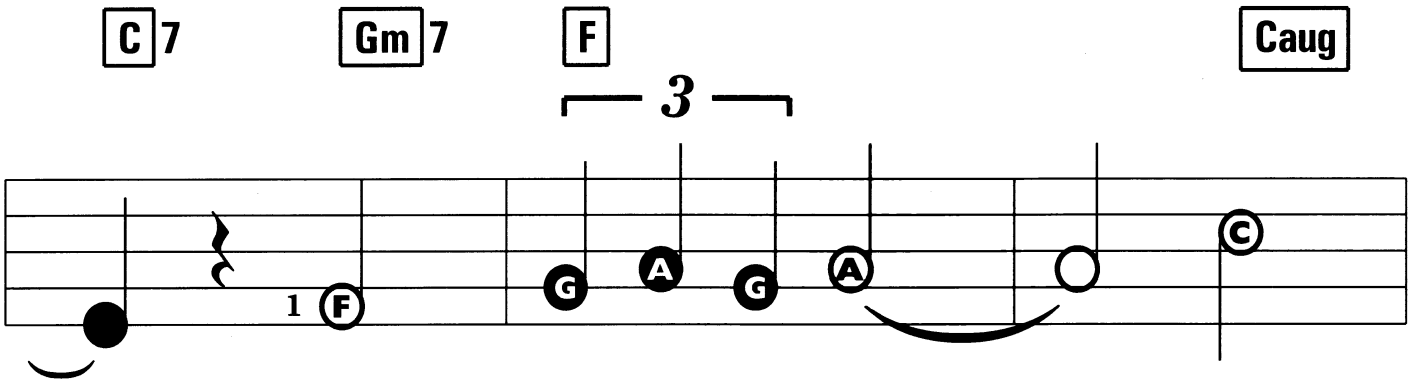


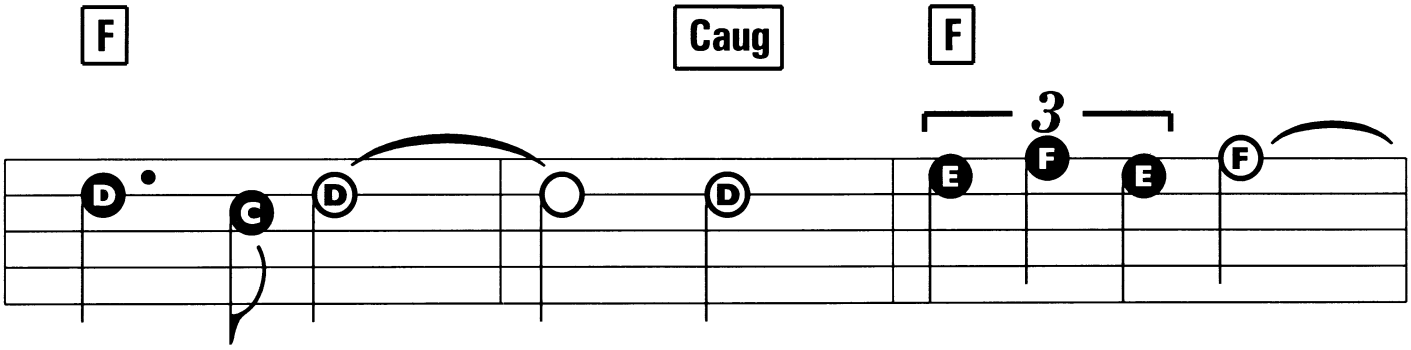
lies in their soft car - ess,



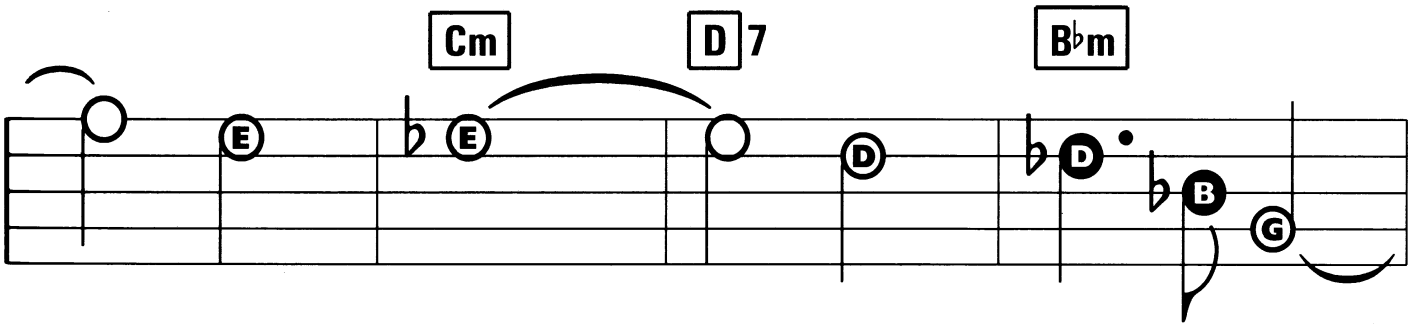
My heart for - gets to beat.



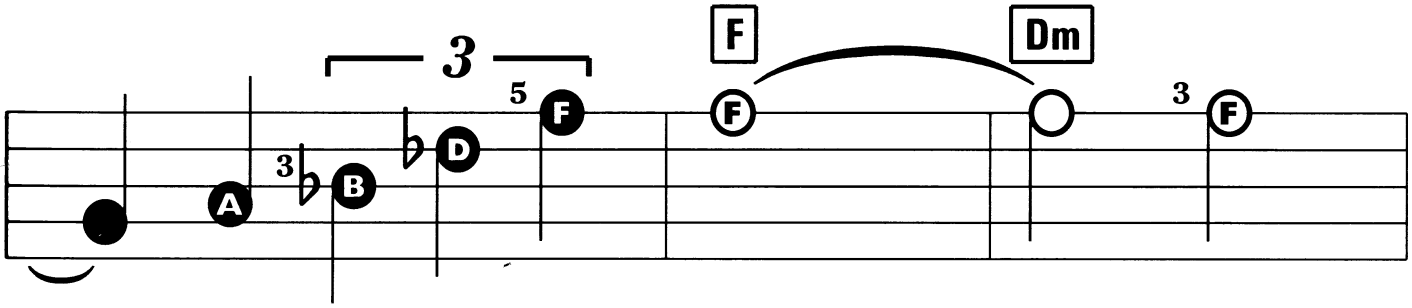
The touch of your hands up -



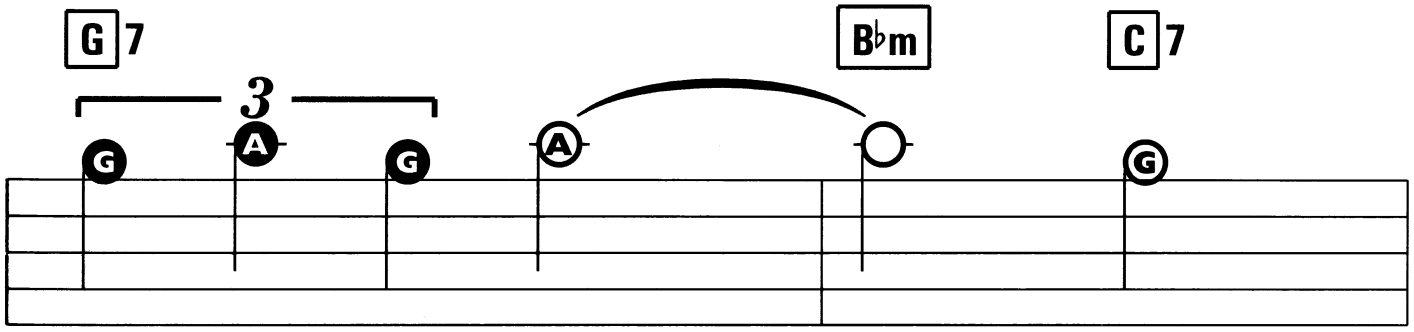
on my head, The love in your eyes



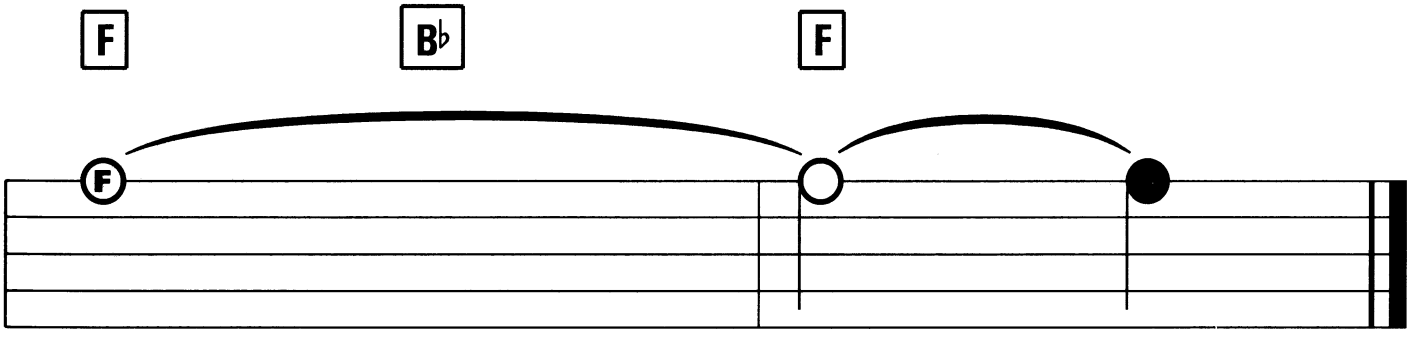
___ a - shine, ___ And now at last, ___



___ The mo - ment di - vine, ___ The



Touch Of Your Lips ___ on



mine. ___

Sloop John B

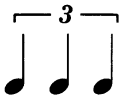
Traditional

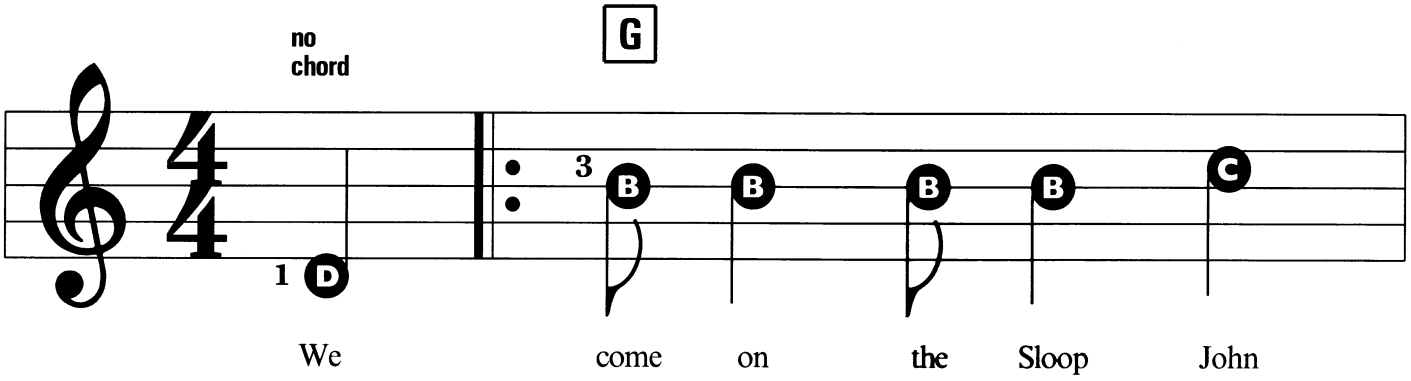
Suggested Registration: Harmonica or Accordion

Rhythm: Calypso or Rhumba

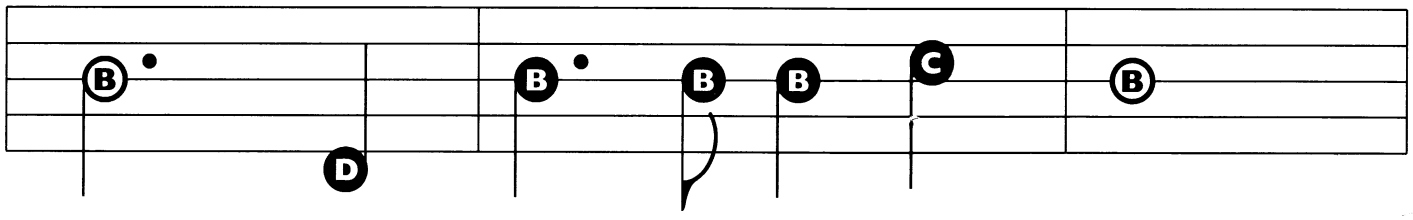
Tempo: Medium

Technique: Syncopated phrases

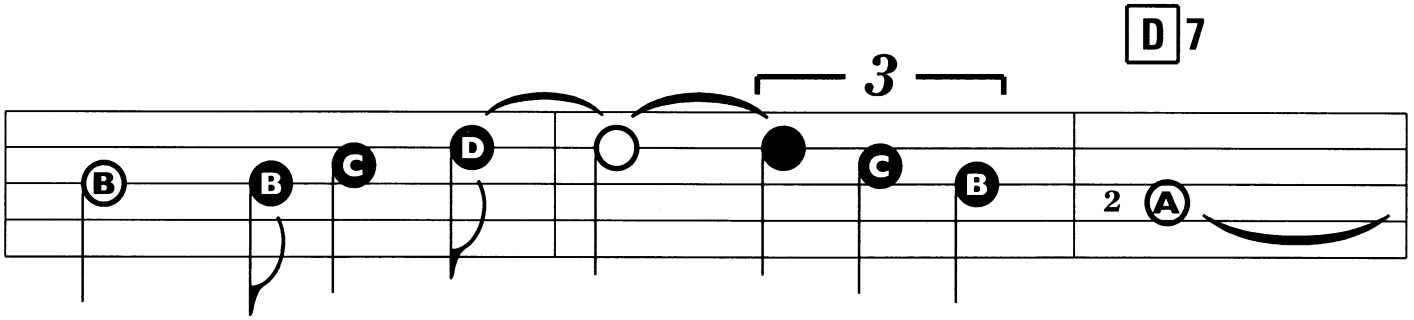
Quarter note triplets 



We come on the Sloop John



B, My grand - pap - py and me,



'Round Nas - sau town _____ we did roam. _____

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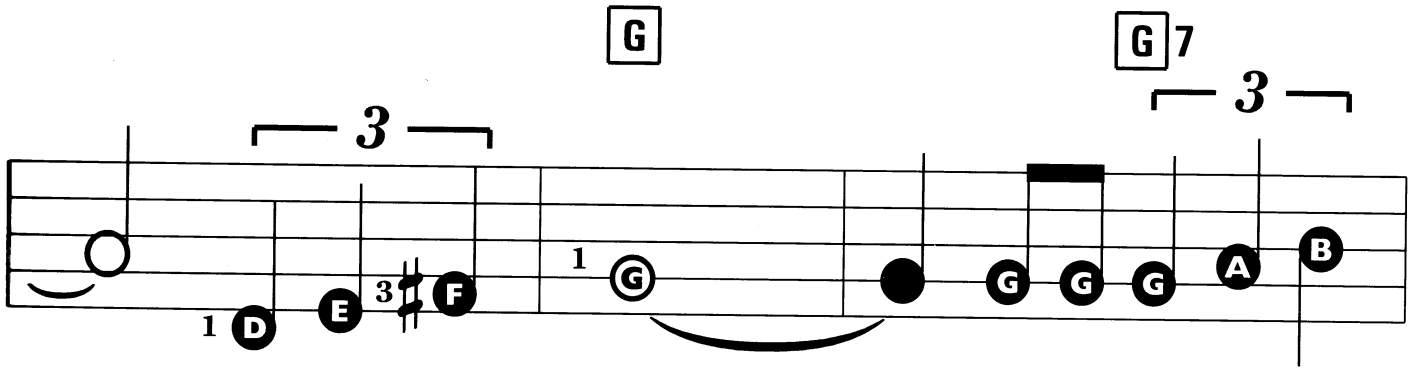
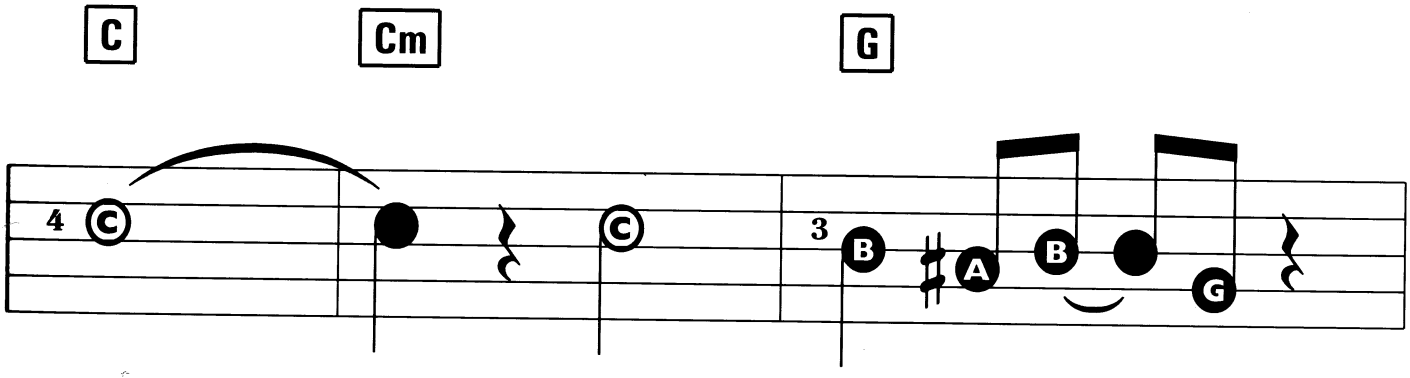
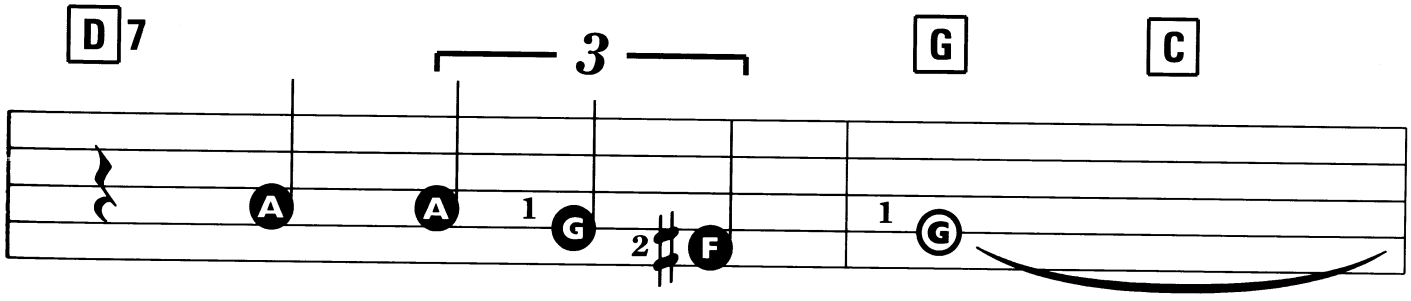


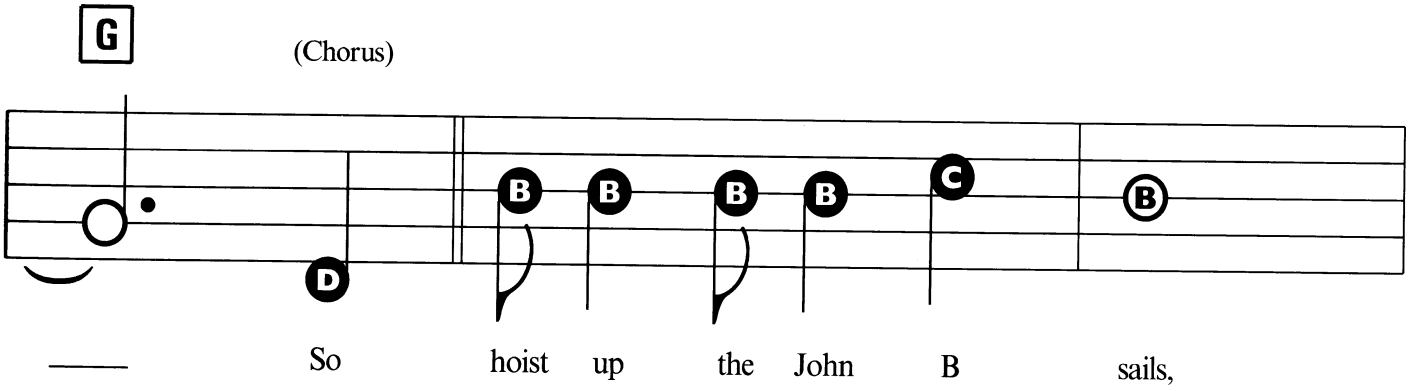
—— Drink - in' all night, —————— Then we got in a



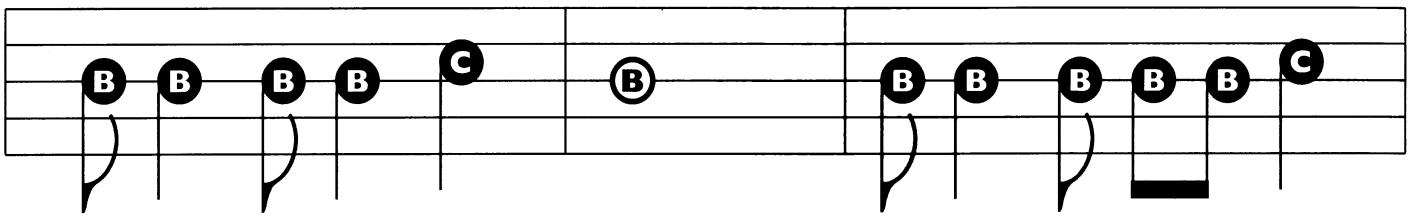
fight. —————— I feel so break —— up,



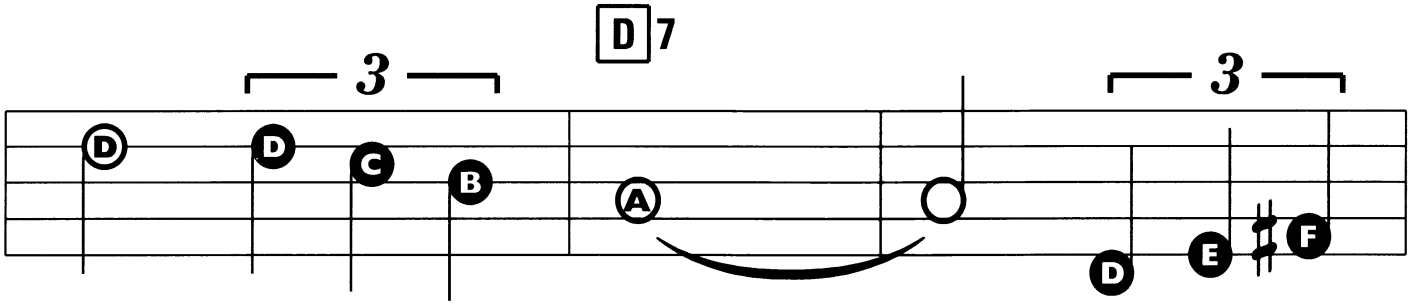
I wan - na go home. ——————



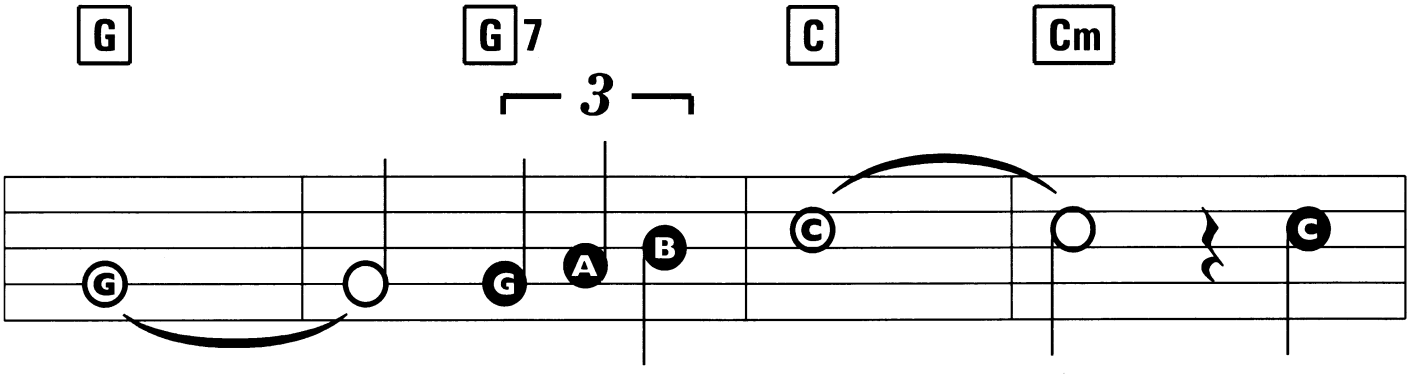
—— So hoist up the John B sails,



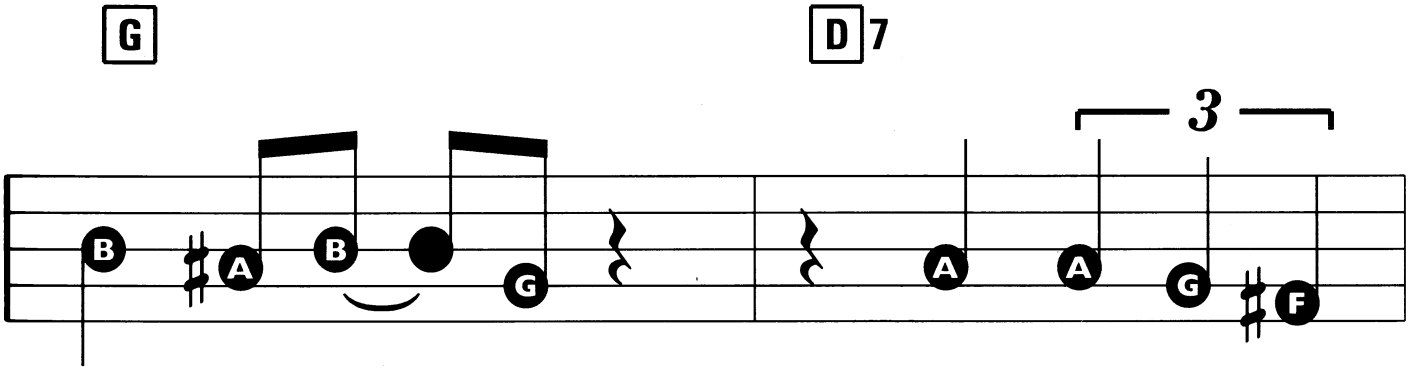
See how the main sail set, Send for the cap - 'n a -



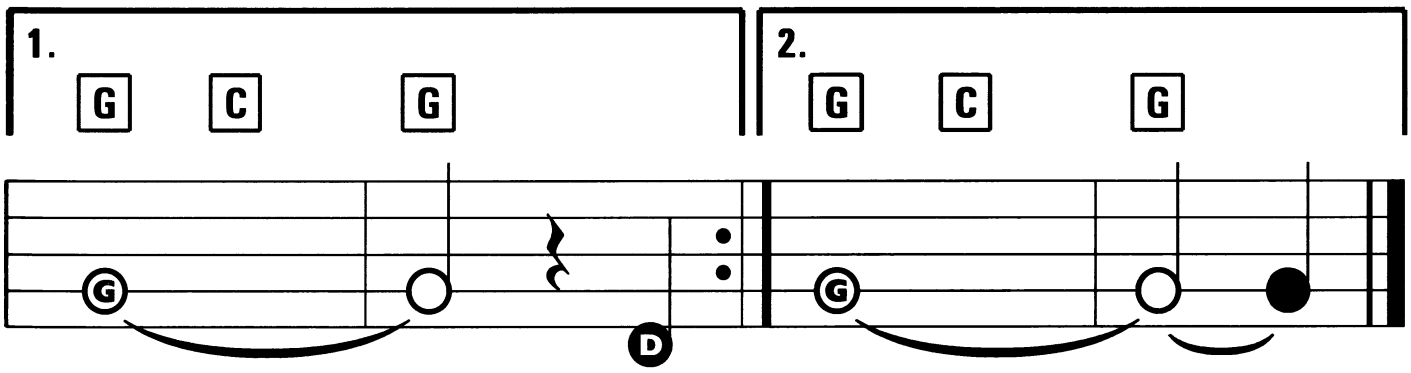
shore, Let me go home, Let me go



home, Let me go home, I



feel so break ____ up, I wan - na go



home. _____ (2.) The home. _____

Verse 2
The first mate, he got drunk,
Broke into the cap'n's trunk,
Constable had to come and take him away,
Sheriff Johnstone,
Please let me alone,
I feel so break up I wanna go home.

(Chorus)

So Tired

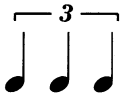
Words & Music by
Russ Morgan & Jack Stuart

Suggested Registration: Trombone or Horn

Rhythm: Swing

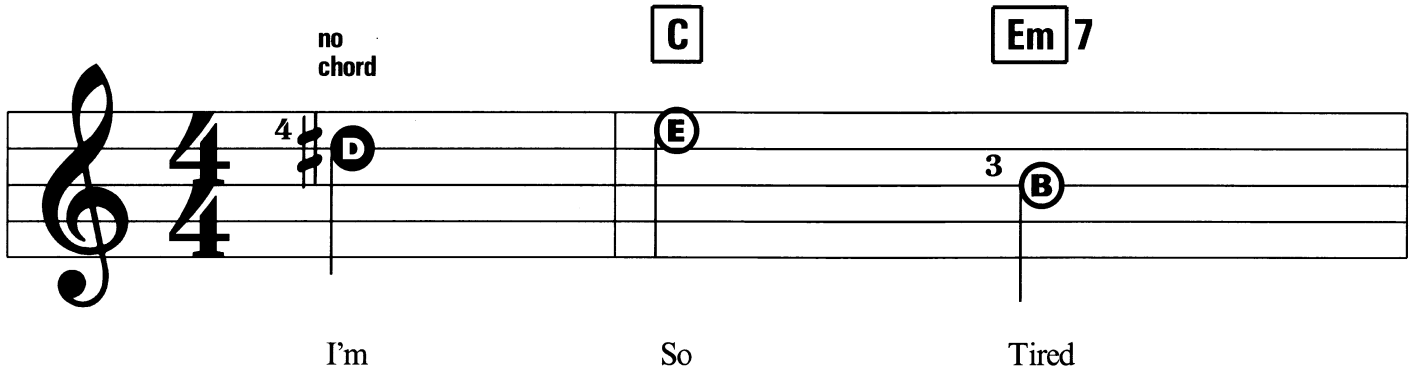
Tempo: Medium

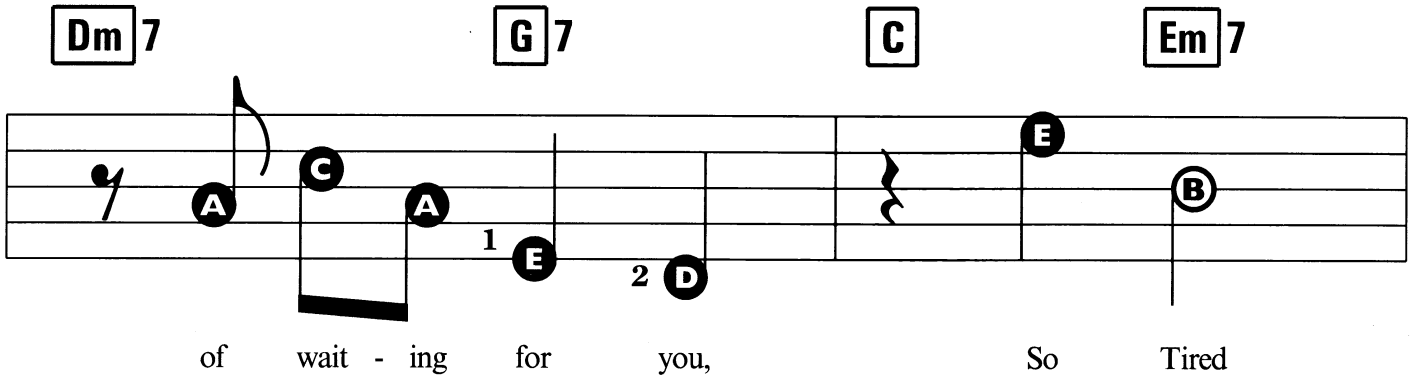
Technique: Quarter note triplets

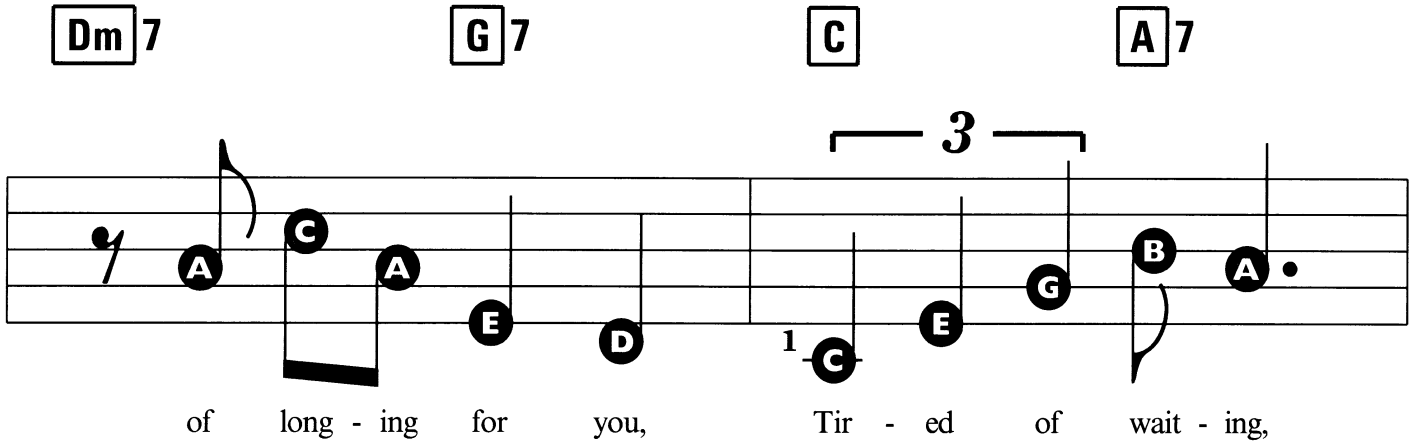


Sharps. ♯

Dimished and
augmented chords
C♯dim G aug F aug







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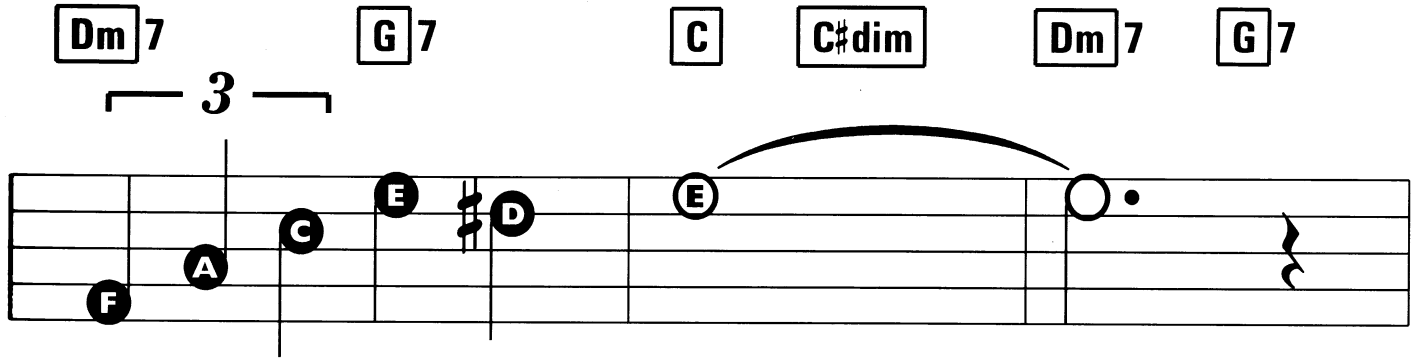
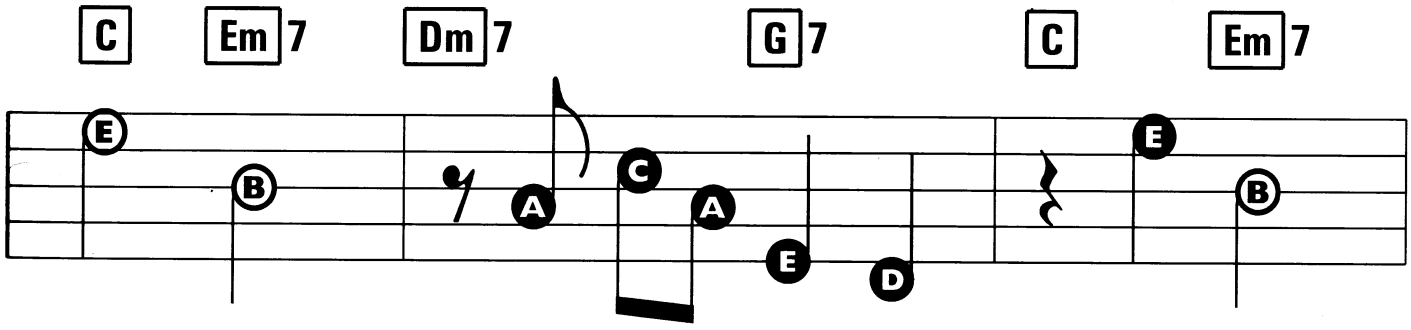
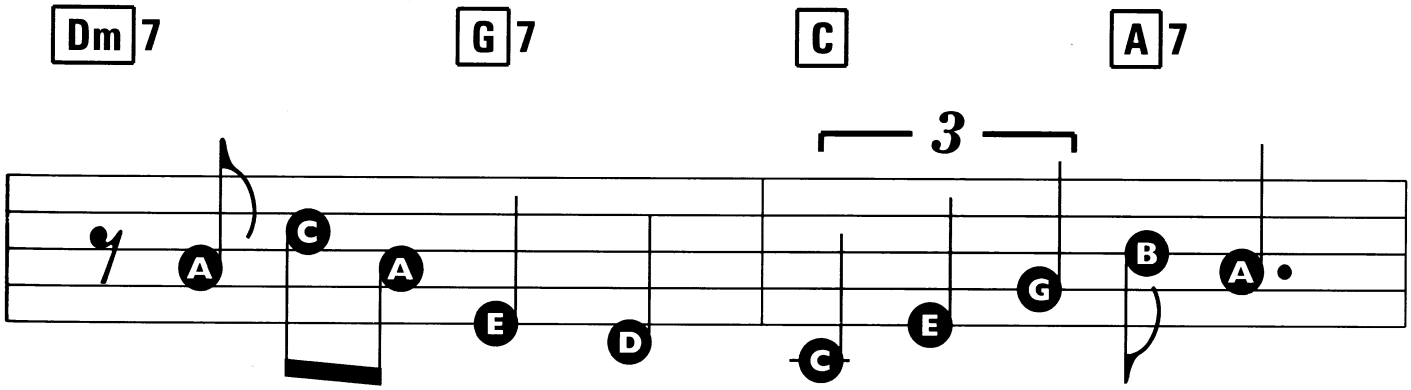


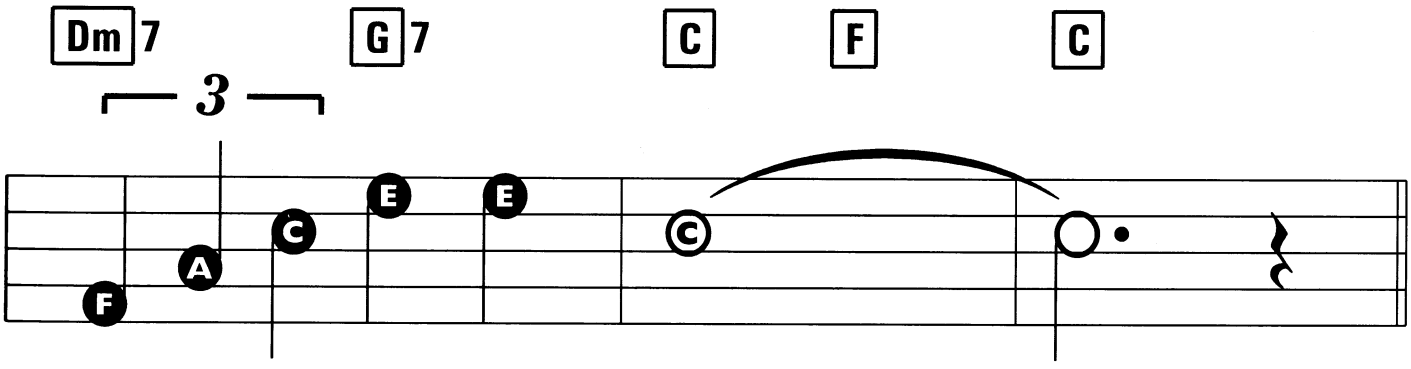
Sav - ing my love for you. _____



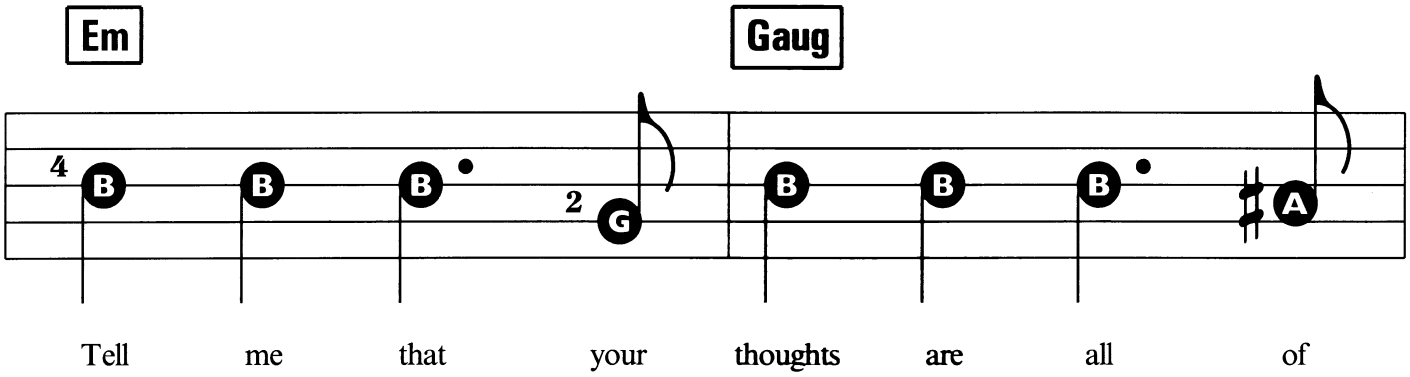
So Tired of dream-ing day - dreams, So Tired



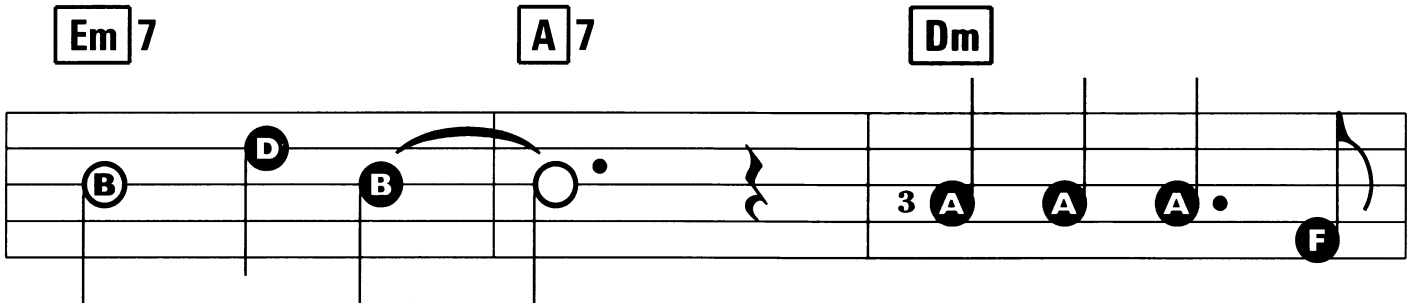
of on - ly play schemes, Why don't you call me,



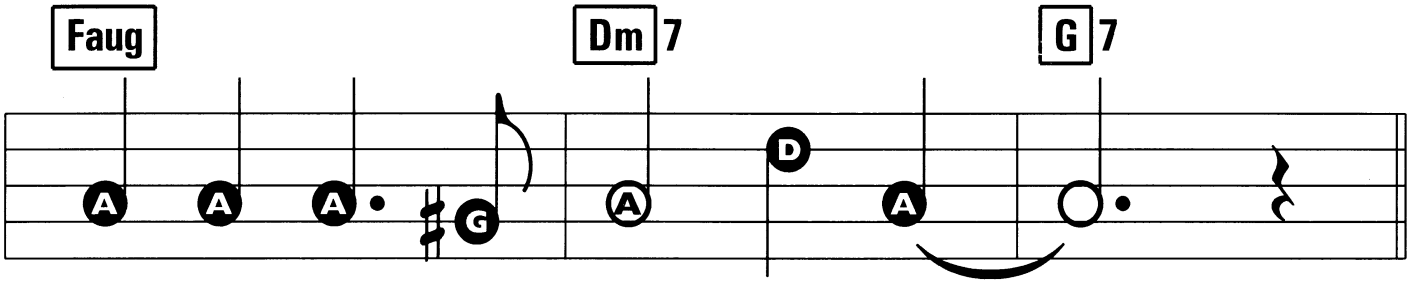
Call me to - night my dear. _____



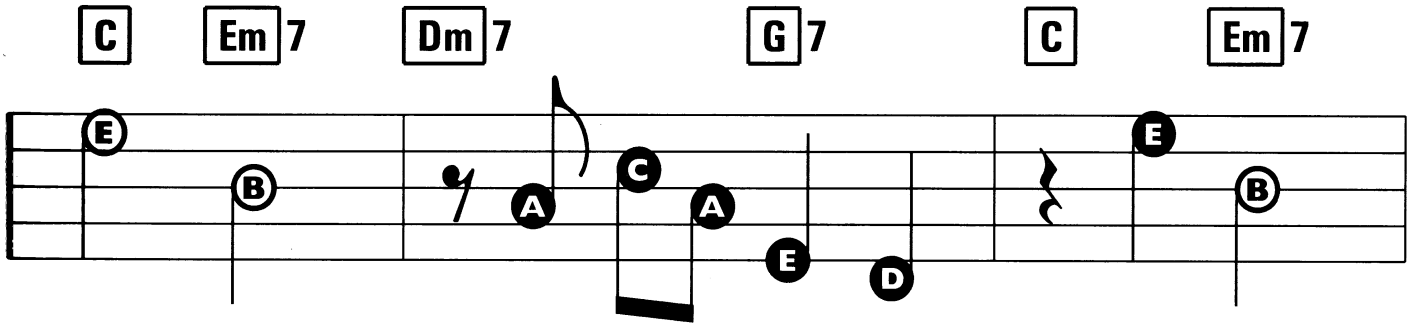
Tell me that your thoughts are all of



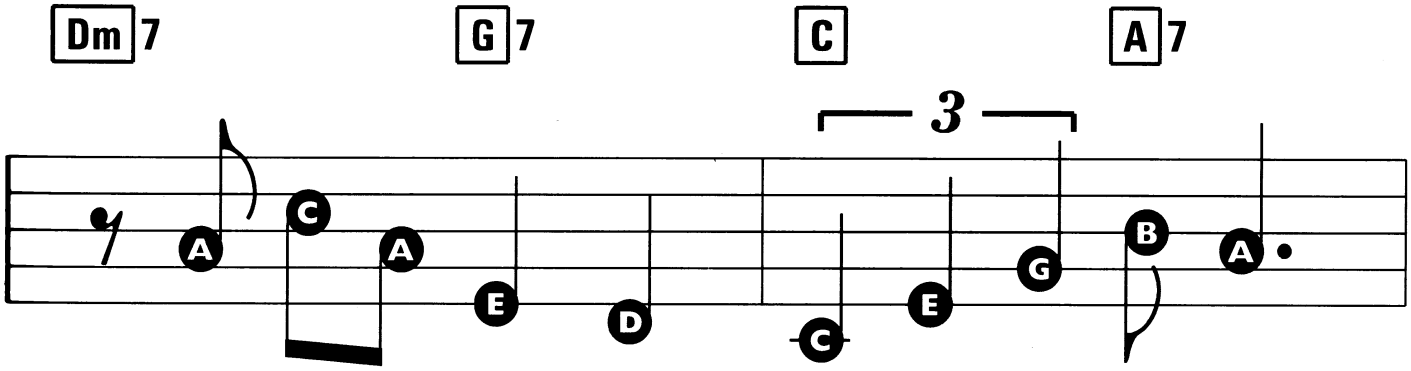
me sweet - heart, _____ All day long I



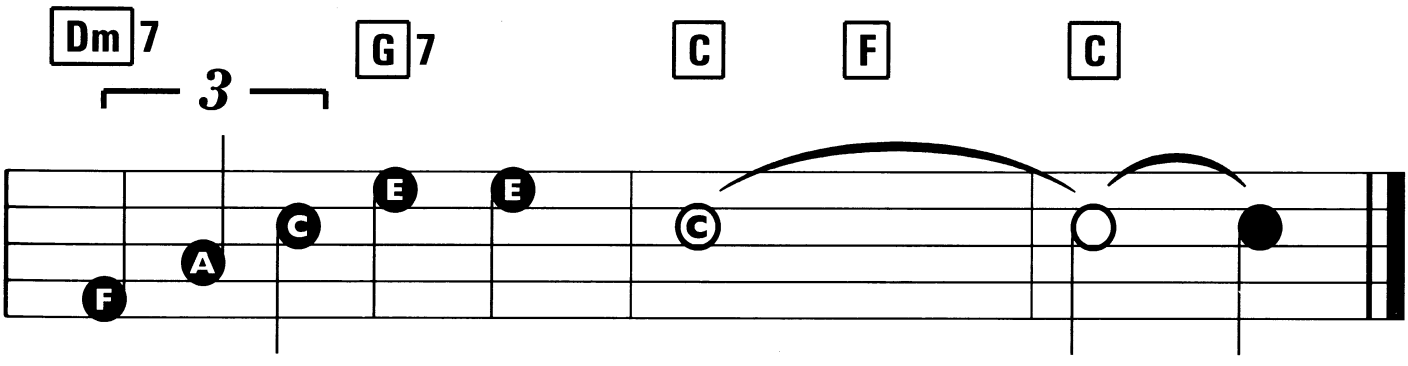
won - der why we're far a - part. _____



So Tired of dream-ing of you, So Tired



of wait - ing for you, But though I'm tir - ed,



I'll wait for - ev - er, dear. _____

Ferry 'Cross The Mersey

Words & Music by Gerard Marsden

Suggested Registration: Horn or Flute

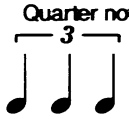
Rhythm: Rock (8 beat) or Beguine

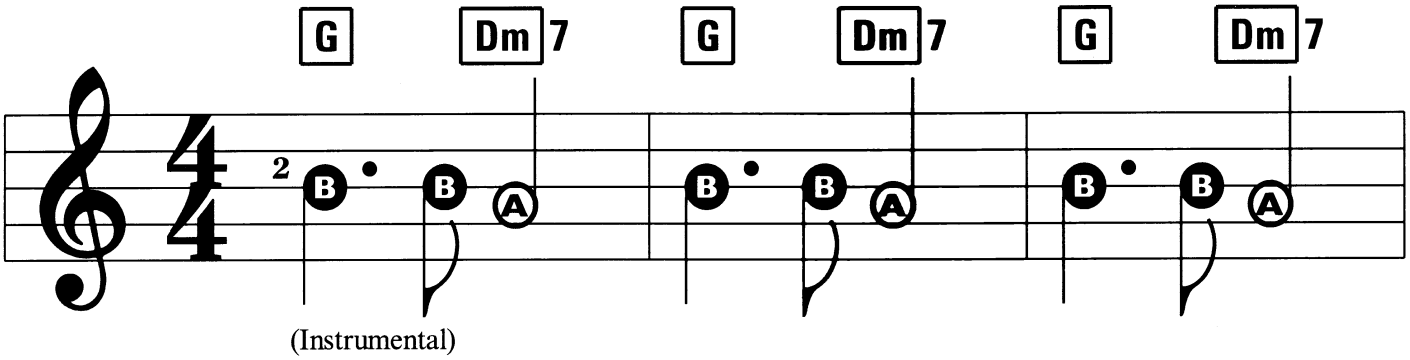
Tempo: Medium

Technique: Dotted quarter note phrases

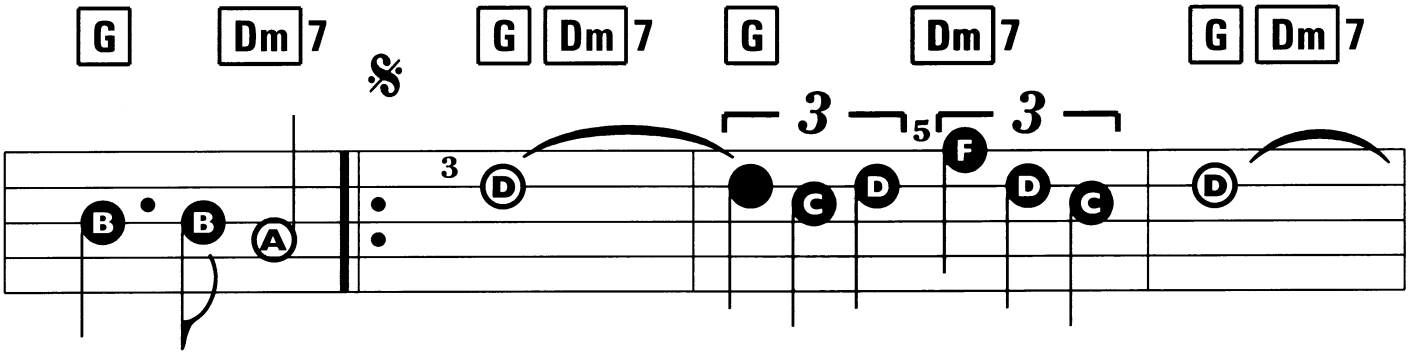
Tied notes

Quarter note triplets

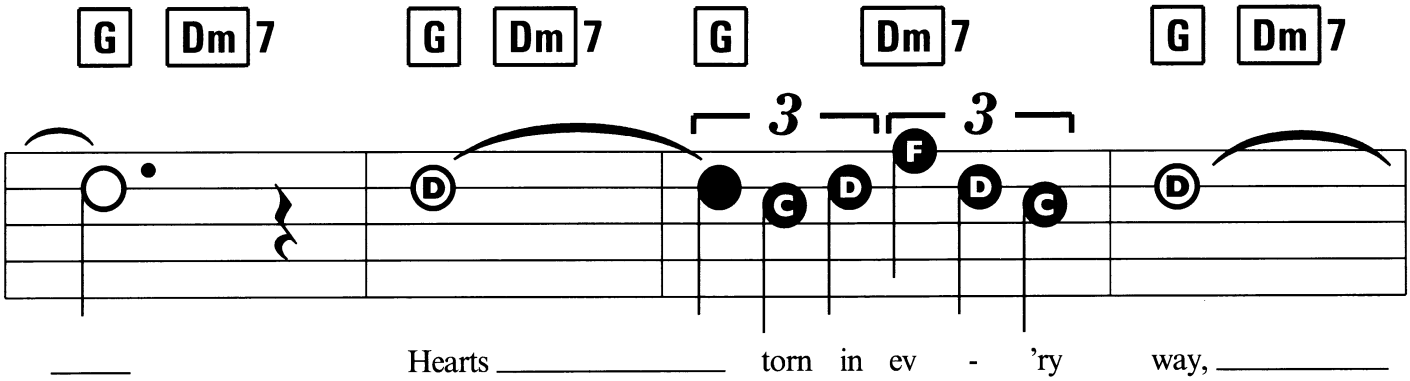




(Instrumental)



Life _____ goes on day af - ter day, _____
Peo - ple they rush ev - 'ry - where, _____
So _____ I'll con - tin - ue to say, _____



_____ Hearts _____ torn in ev - 'ry way, _____
_____ Each _____ with their own sec - ret care, _____
_____ Here _____ I _____ al - ways will stay, _____

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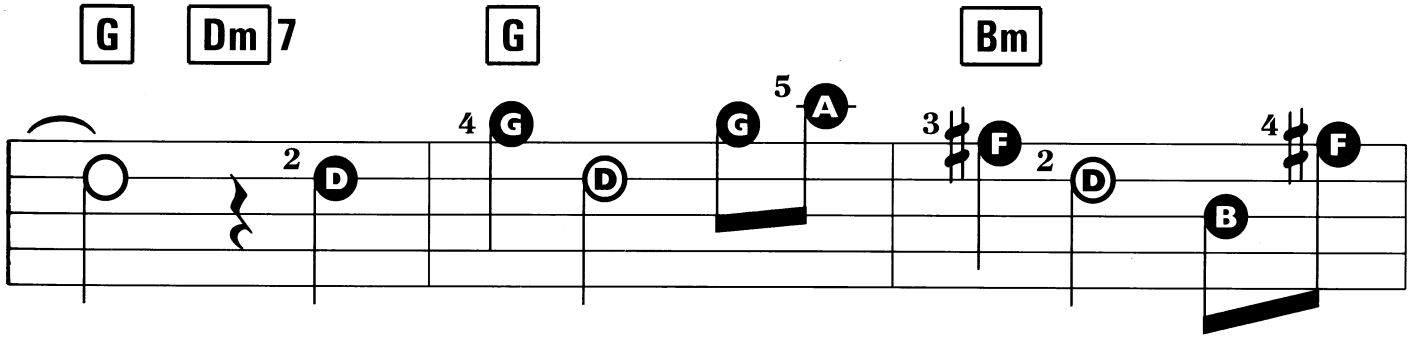
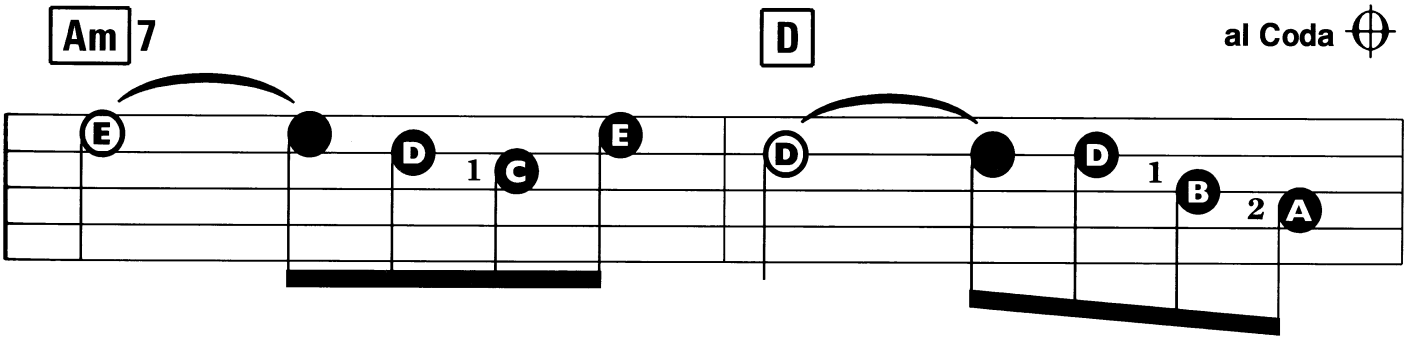
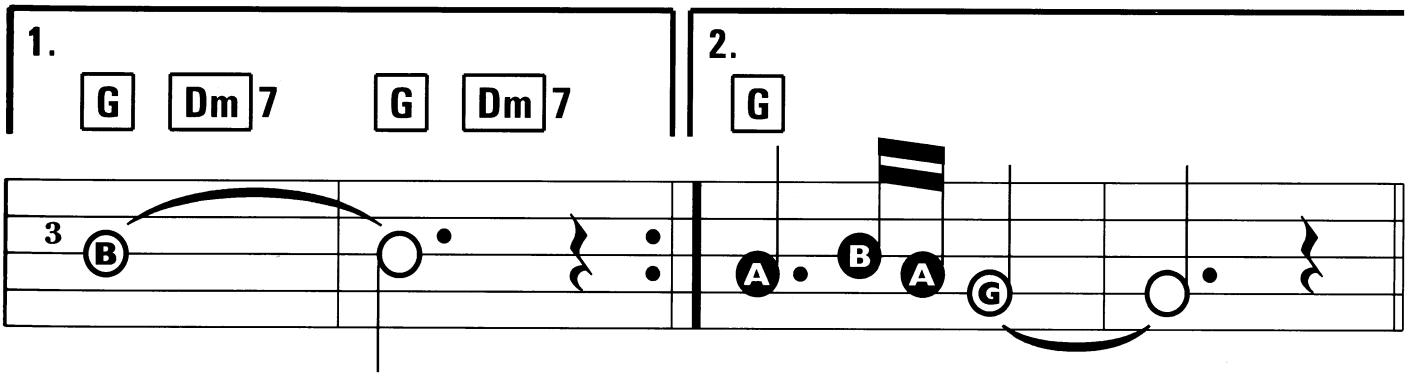


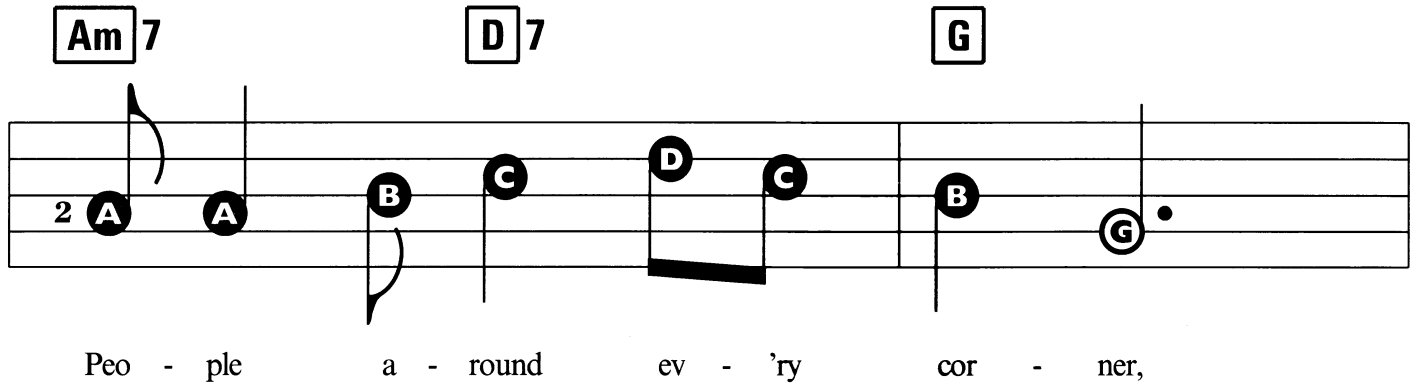
____ So Fer - ry 'Cross The Mer - sey 'Cos this
____ So Fer - ry 'Cross The Mer - sey And ____
____ So Fer - ry 'Cross The Mer - sey 'cos this



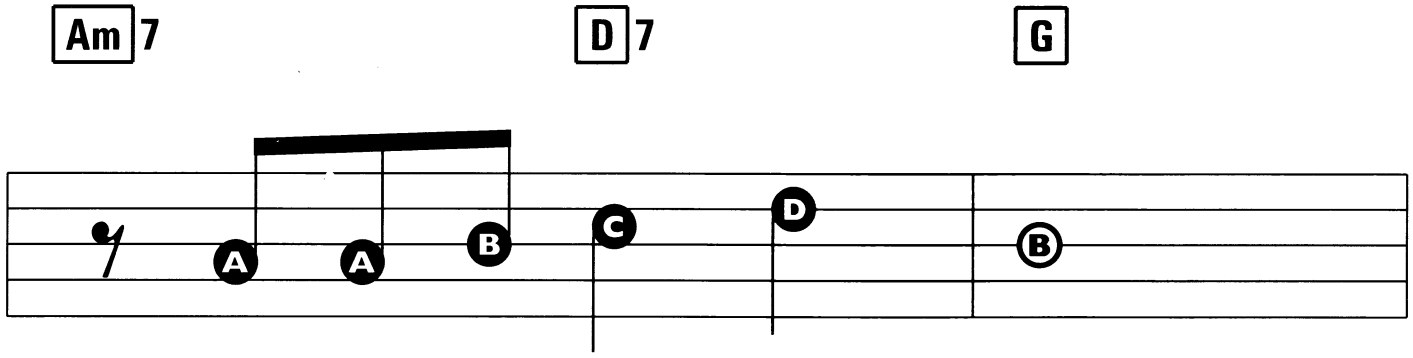
land's ____ the place I love, ____ And here I'll
al - ways take me there, ____ The place I
land's ____ the place I love ____ And here I'll



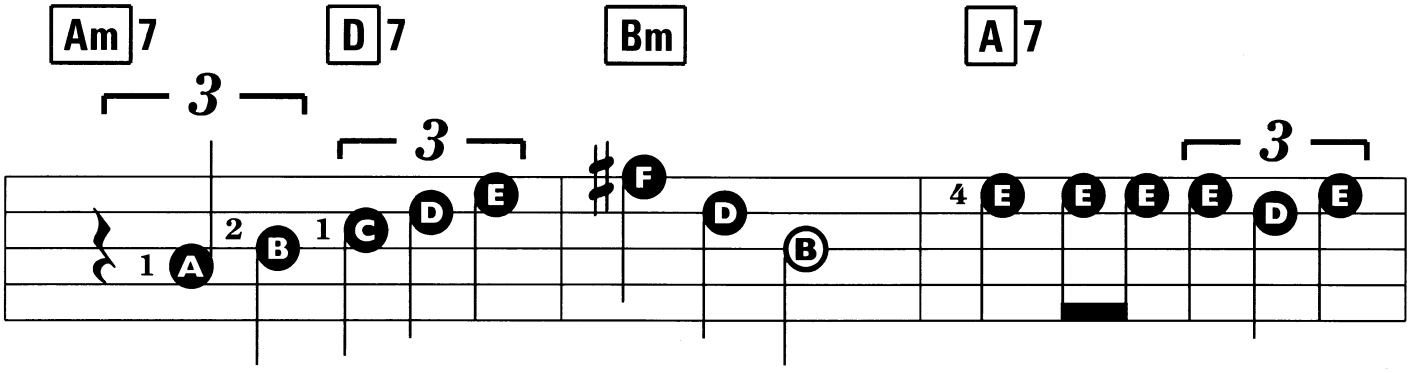
stay. ____ love. ____



Peo - ple a - round ev - 'ry cor - ner,

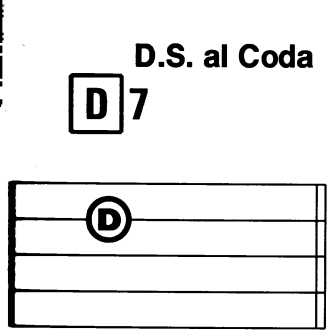


They seem to smile and say,



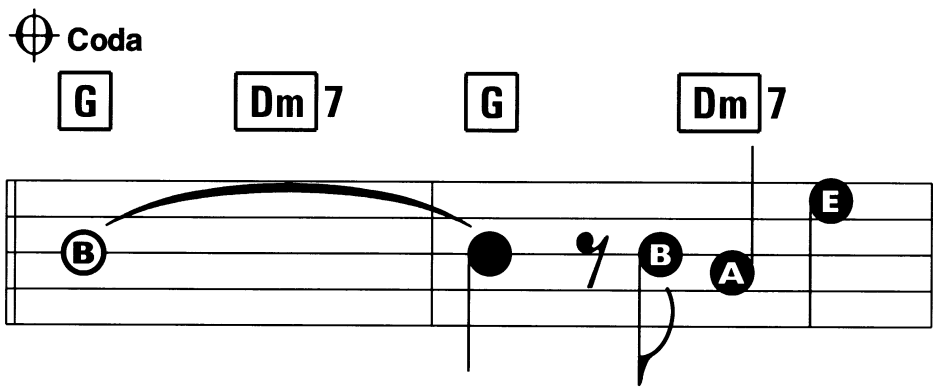
We don't care what your name is boy, We'll ne - ver turn you a -

D.S. al Coda

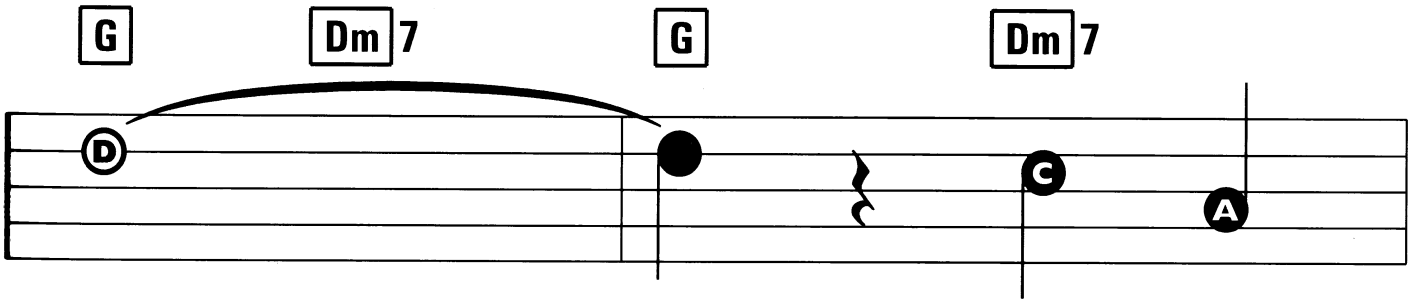


way.

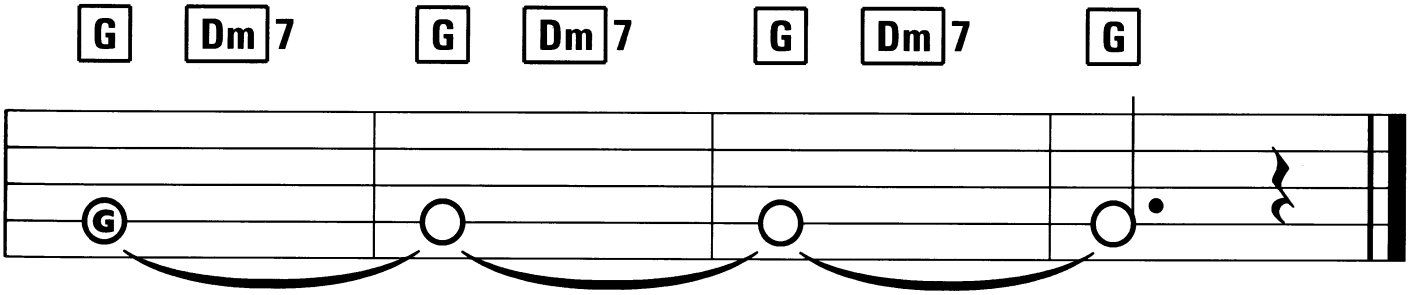
Coda



stay, _____ And here I'll



stay, _____ Here I'll



stay. _____

Come Fly With Me

Lyrics by Sammy Cahn
Music by Jimmy Van Heusen

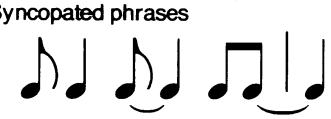
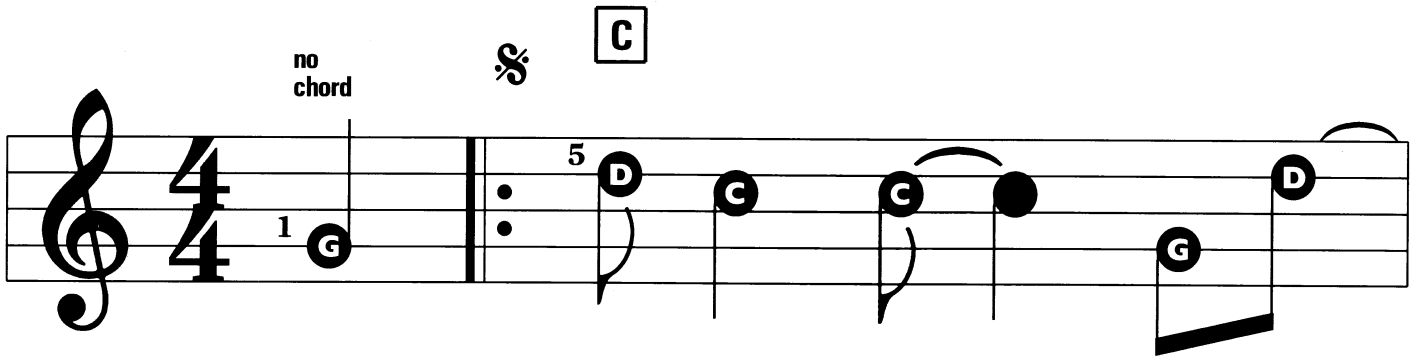
Suggested Registration: Jazz Organ or Brass Ens.

Rhythm: Swing

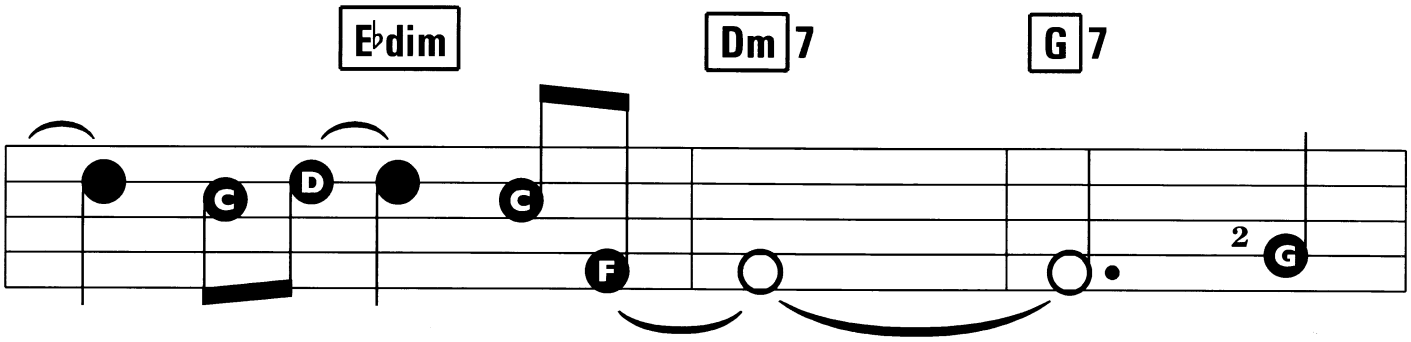
Tempo: Medium Fast

Technique: Flats. ♭

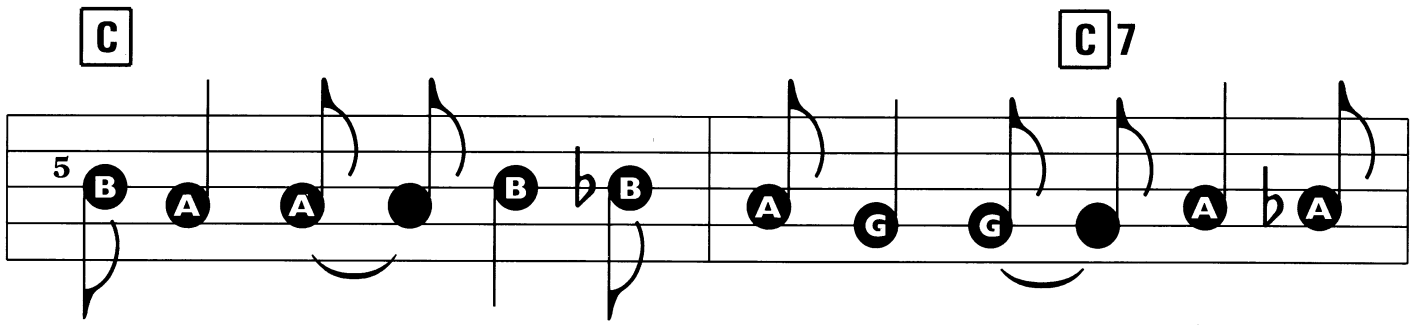
D.S. al Coda

Syncopated phrases



Come Fly With me! Let's fly!
Fly With Me! Let's float
Weath - er wise, it's such



Let's fly a - way! If
down to Pe - ru! In
a love - ly day! Just



you can use some ex - o - tic booze there's a
Lla - ma Land there's a one - man band and he'll
say the words and we'll beat the birds down to

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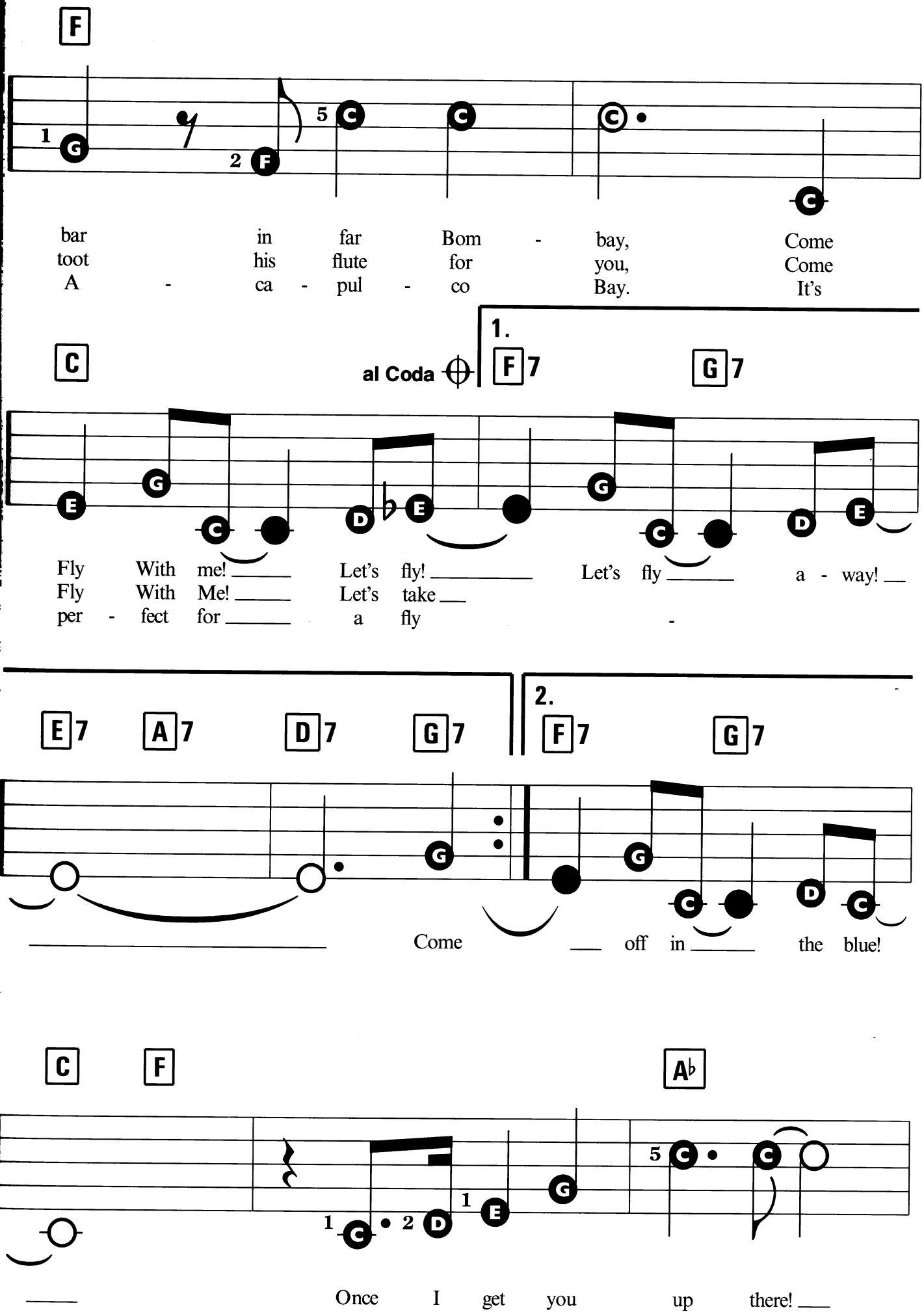
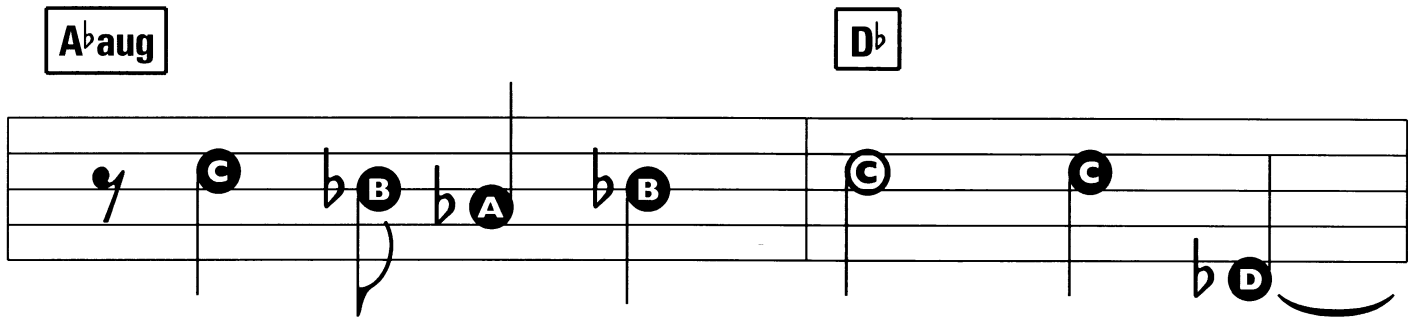
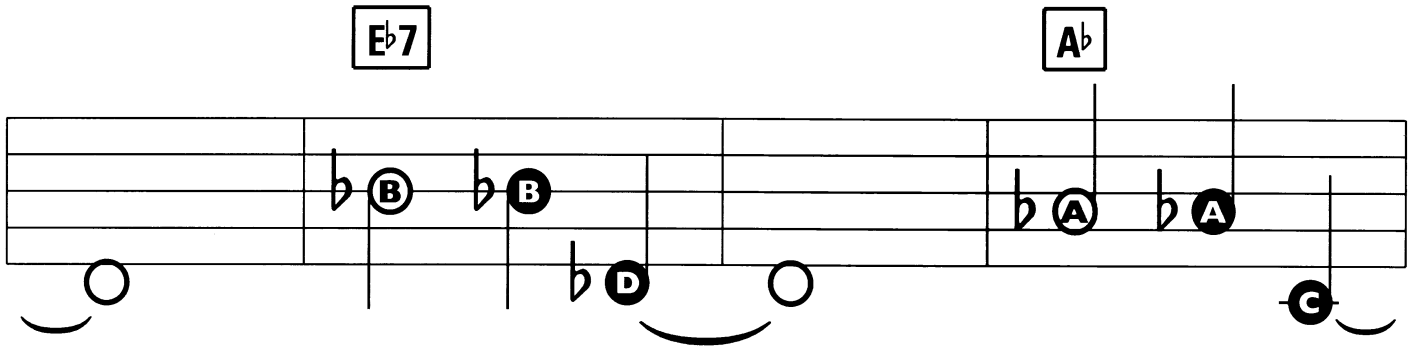
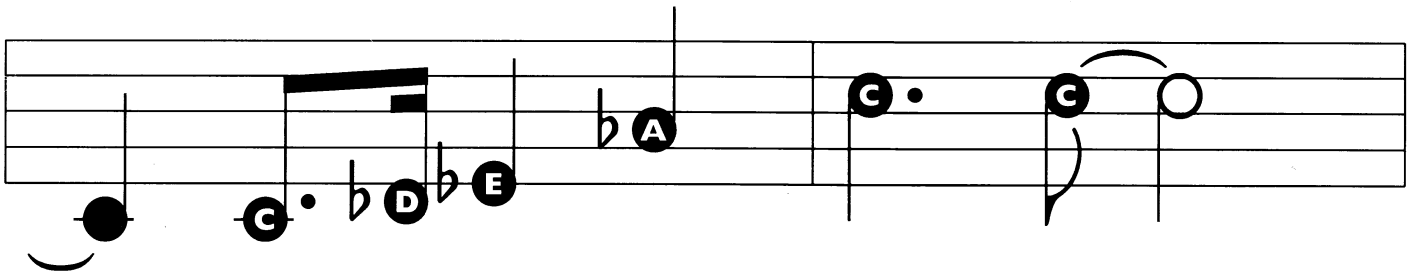

F
bar in far Bom - bay, Come
toot his flute for you, Come
A - ca - pul - co Bay. It's
C
al Coda
1.
F7
G7
Fly With me! Let's fly! Let's fly a - way!
Fly With Me! Let's take
per - fect for a fly -
E7
A7
D7
G7
2.
F7
G7
Come off in the blue!
C
F
A♭
Once I get you up there!



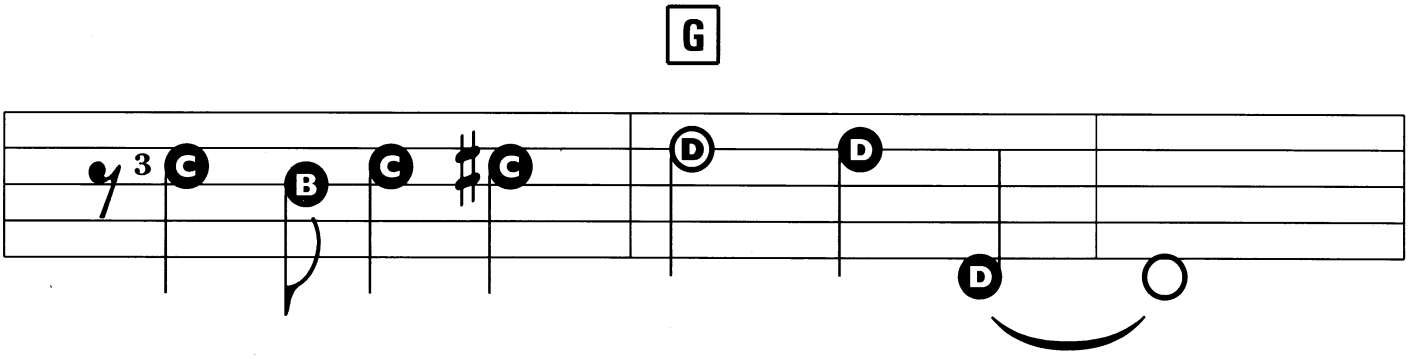
Where the air is rar - i - fied, ____



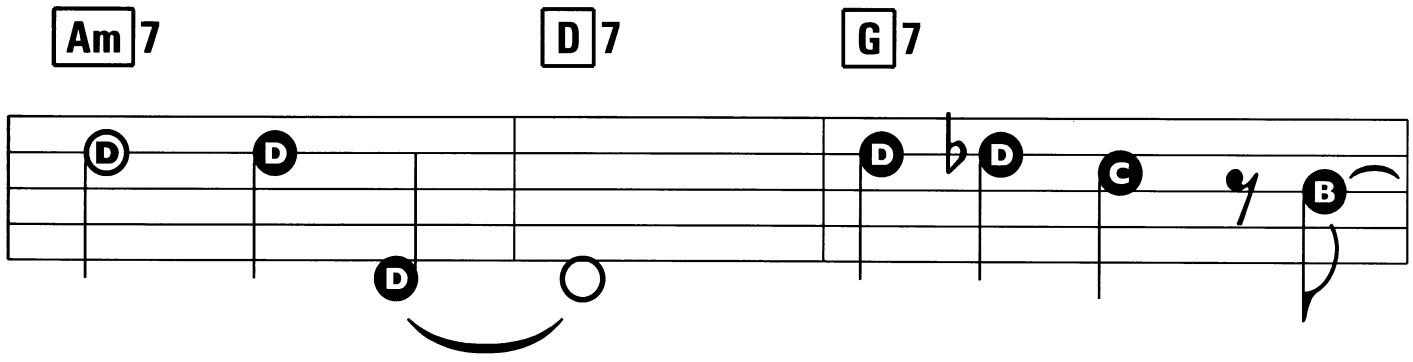
____ We'll just glide, ____ star - ry - eyed. __



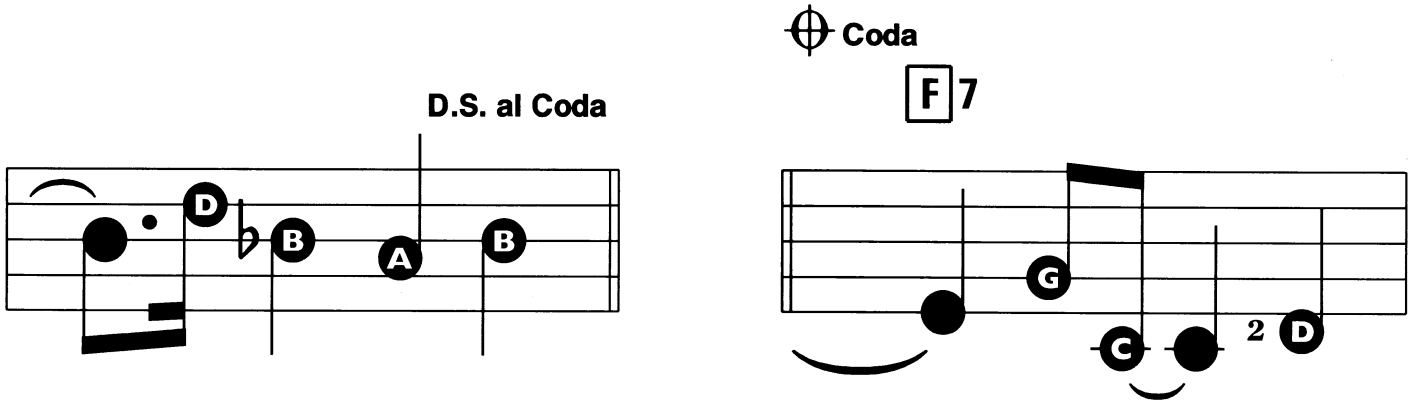
____ Once I get you up there! ____



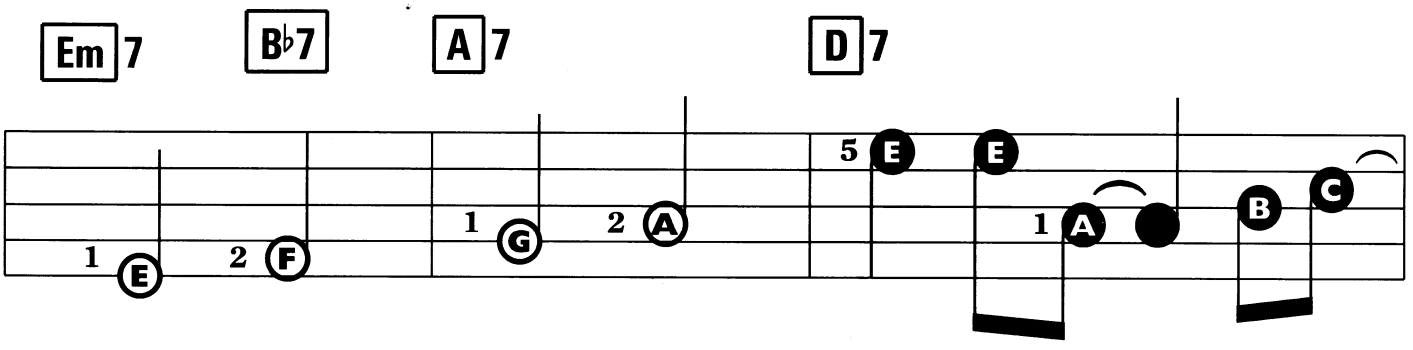
I'll be hold - ing you so near, ____



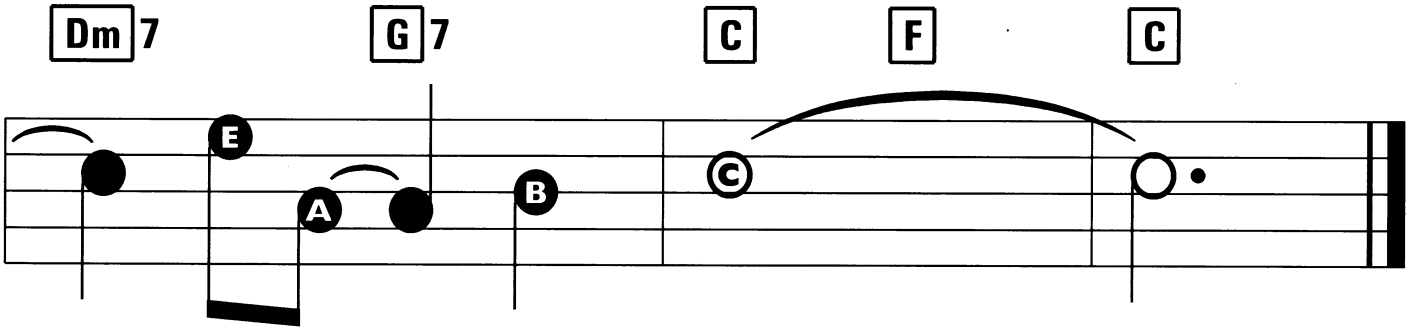
You may hear _____ An - gels cheer, 'cause



_____ we're to - geth - er. ___ ing hon - ey -



moon, they say, Come Fly With Me! ____ Let's fly! ___



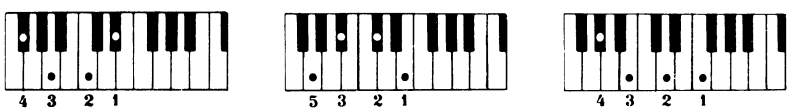
_____ Let's fly _____ a - way! _____

MASTER CHORD CHART

	Major	Minor	Seventh	Minor seventh
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	4 2 1	4 2 1	4 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	4 3 1	5 3 1	4 3 2 1	5 3 2 1
F	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F♯ G♭	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B	4 2 1	4 2 1	4 3 2 1	4 3 2 1

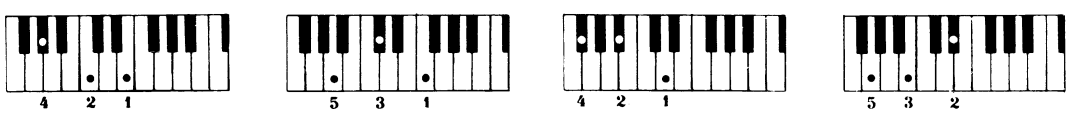
Diminished Chords.

C dim E♭ dim F♯/G♭ dim A dim C♯/D♭ dim E dim G dim B♭ dim D dim F dim A♭ dim B dim



Augmented Chords

C aug E aug A♭ aug C♯/D♭ aug F aug A aug D aug F♯/G♭ aug B♭ aug E♭ aug G aug B aug



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